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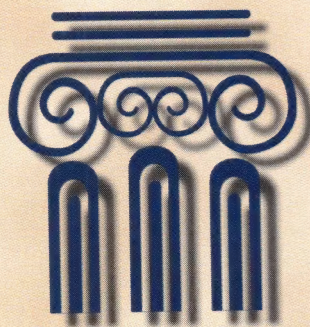
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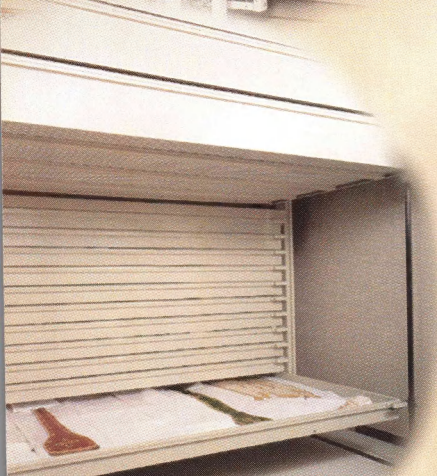
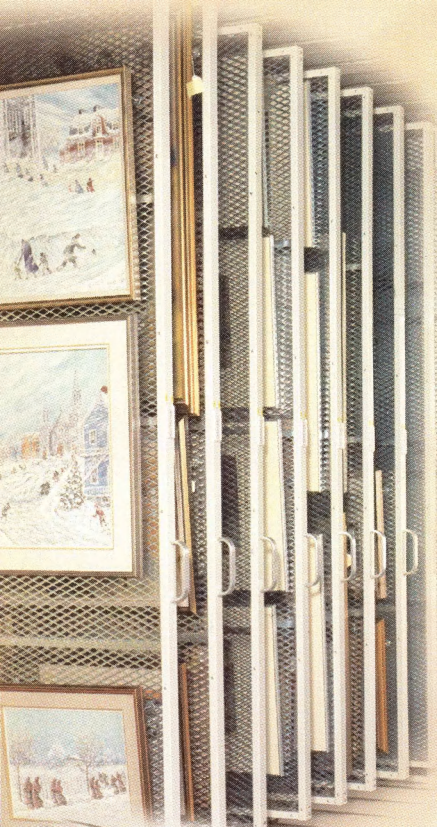
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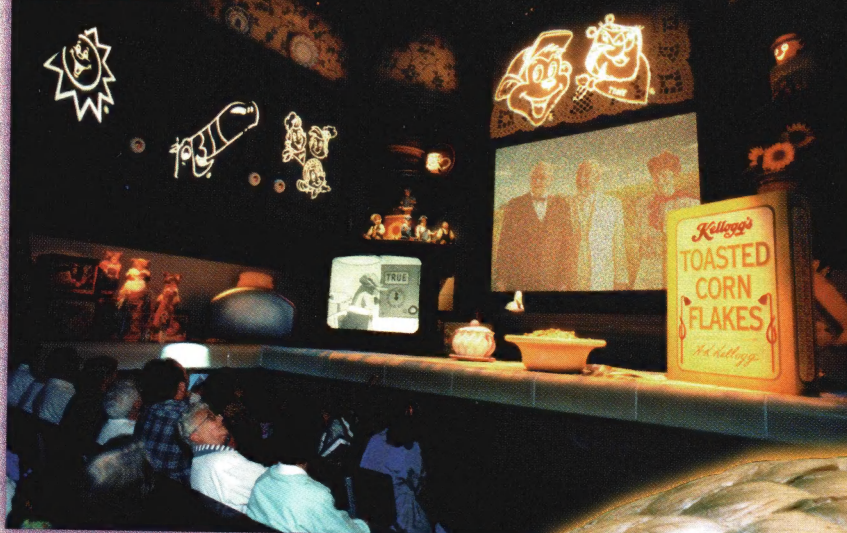
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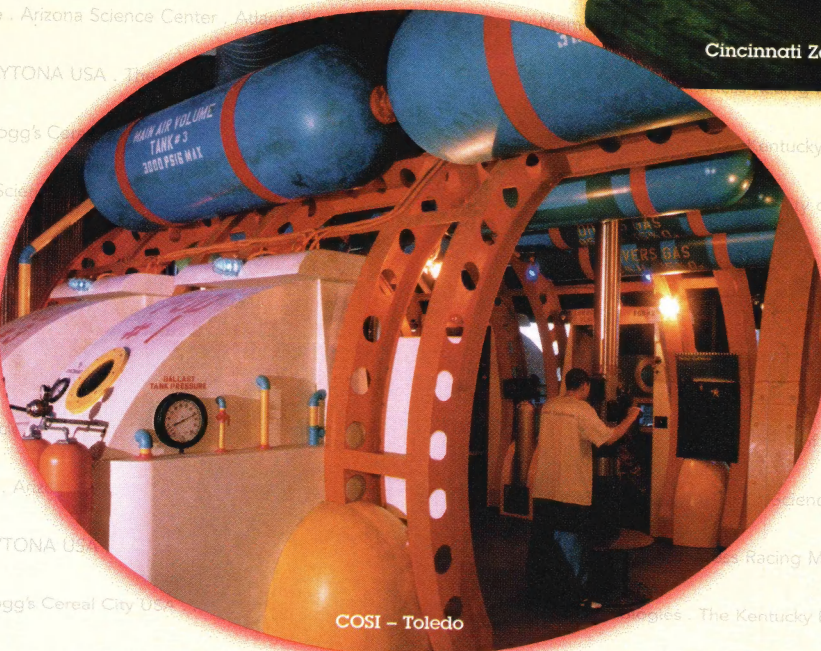
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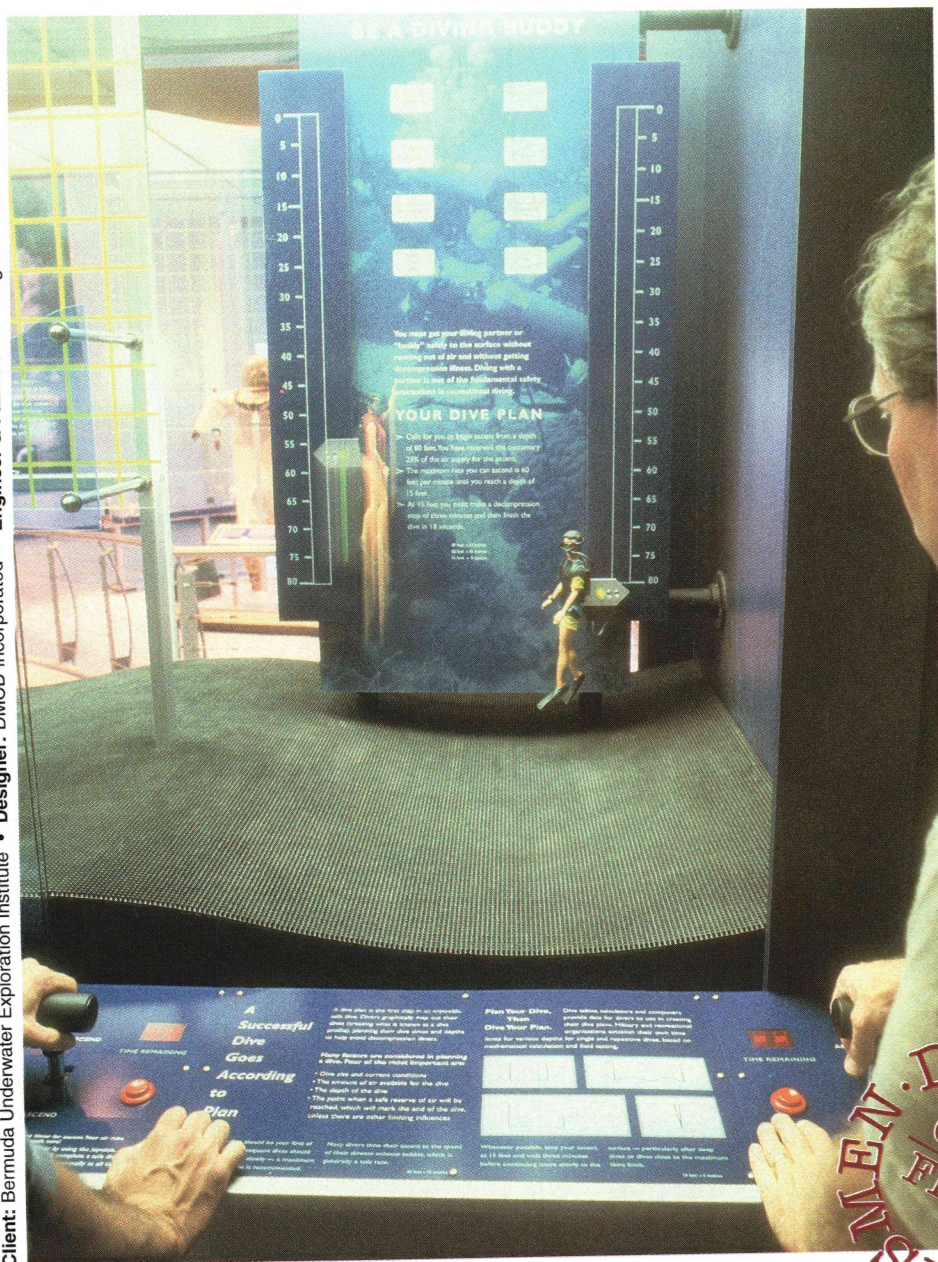
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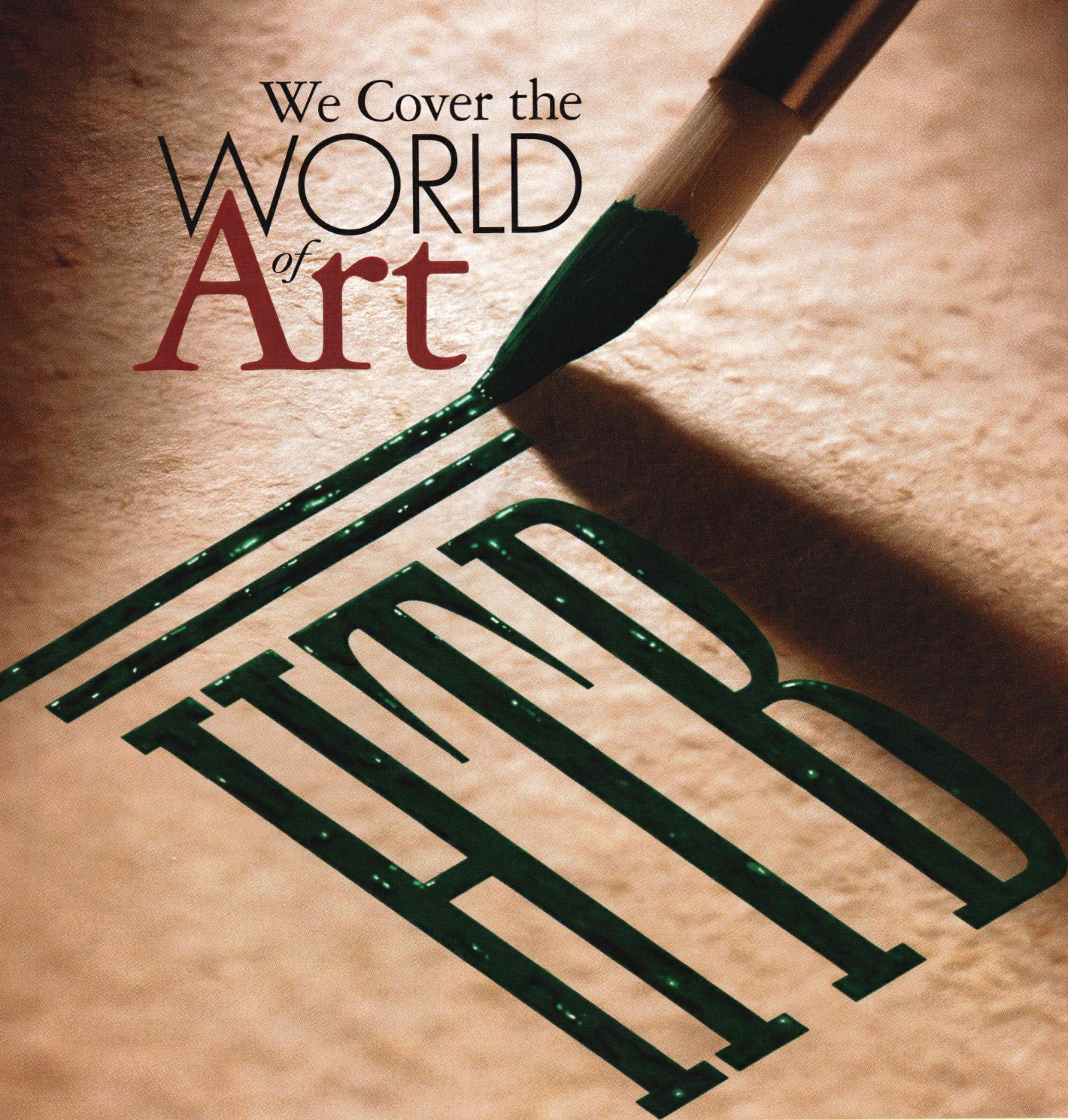
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Vincent van Gogh, *Self Portrait with Felt Hat*, 1887-88. From "Van Gogh's Van Goghs" (see page 16).

On the cover: Photo by Mark Thiessen

Corrections to the July/August 1998 issue:

In the Exhibits column, the guest curator for "Building Culture Downtown" should have been identified as Deborah Dietsch.

The Calendar entry for "Elizabeth Catlett Sculpture" incorrectly listed one of the exhibition venues. The exhibition will be on view at the Blaffer Gallery, the Art Museum of the University of Houston from Oct. 23 to Dec. 20, 1998.

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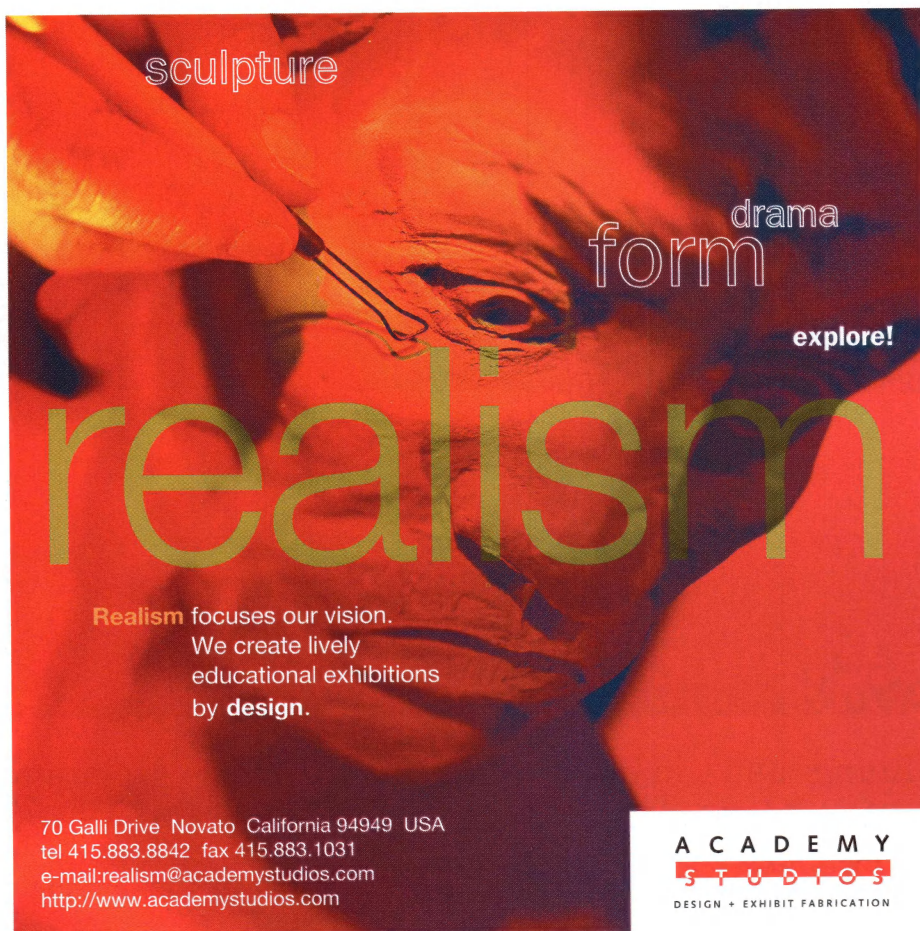
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Letters

All Is Not Well

The absence of a self-critical and balanced approach to coverage of the profession and a pronounced tendency to self-congratulatory feel-good articles is an ongoing problem in *Museum News*, but this piece ["The Museum as Career Choice," July/August] really takes the cake. All your writers did was rhapsodize about how much each loves his/her job and cite copacetic work environments as hard evidence that all is well within the profession.

Well, all is not well. An unprecedented number of significant art institutions are without directors. Trustees want scholar-business tycoons who can schmooze, triple endowments, head up multi-million-dollar capital campaigns, curate, authenticate, research, look telegenic, and possess pipes like Philippe

de Montebello's. In recent articles, in publications ranging from glossy magazines to the *Philadelphia Inquirer*, headhunters have concluded that since directorial tenures are constantly shortening, a museum should expect to find a new director about every seven years.

How on earth can any substantive accomplishments take place in seven years? Or less? For the first two years, the new director is working through the exhibitions already on the schedule. For the first three years, the new director is shuffling staff in order to build a team he/she works well with. For the first four years, the budget has to be worked through prior funding, prior liens, and the problems that are a part of management changes. This leaves at best three years for a director to make his/her mark. Big business is waking up to the fact that a given business may in fact not

benefit from CEOs who hopscotch across the industrial landscape, leaving bodies in their wake. Can we hope that museums, so anxious to follow the "real-world" model of corporate America, may eventually come to the same conclusion?

I am most exercised by the remarks made by Lial A. Jones of the Delaware Art Museum about museum education. I am second to none in my admiration for the accomplishments of Ms. Jones, but her "24-year career" most assuredly does not "serve as a case-in-point for the rewarding possibilities open to young people entering the field today." She admits that "My experience as a museum educator is not yet typical within the profession, but I believe that it soon will be." I just do not believe that this is so.

Statistically, she is an anomaly. The

(Please turn to Letters, page 62)

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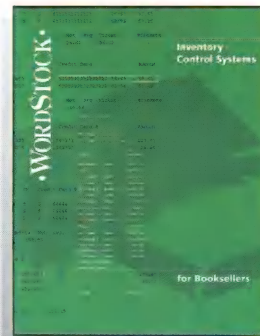
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M Notes

The Case of the Purloined Grandmas

Tucked inside the crates was a note in a fanciful, scripted typeface that began: "DEAR CURATOR: PLEASE FIND THE ATTACHED BORROWING FOR A 7 YEAR ANONYMOUS LOAN {IF PERMISSIBLE, LEGITIMATE, AND GENUINE}." Addressed to Steven Miller, director of the Bennington Museum, the two crates arrived on Feb. 9 via UPS. Expecting nothing more than store merchandise that winter afternoon, Miller and other staff were surprised to find not only the cryptic letter, but seven Grandma Moses canvases dating from the late 1950s.

"It was clear right away that they were Grandma Moses paintings; there was no question in our minds about that," says Miller. His first thought was that "somebody was trying to park these with us while they went overseas." The Bennington Museum, Bennington, Vt., possesses the largest public collection of paintings by the self-taught artist, who lived in nearby Eagle Bridge, N.Y. However, everything about the shipment—the peculiar note, the surprise delivery—raised the suspicions of Miller and Curator of Collections Deborah Federhen, who thought that the wording "seven-year loan" pointed to a statute of limitations, and that these were stolen goods. Swift detective work led to the discovery that the paintings had been willed to the Bennington 14 years earlier, and that they had indeed been stolen from the donor's house before they reached the museum.

A call to UPS to trace the shipment turned up a phony addressee named Plaster Caster (an artist from the '60s



Returned to the Bennington Museum: Grandma Moses's *Pull Boys*, 1957. Photo by Nicholas Whitman.

and '70s who made plaster castings of rock stars' anatomy), who had shipped the packages from Pennsylvania. Meanwhile, Federhen and Ruth Levin, the Bennington's registrar, aided by the inventory numbers on the back of each painting, grabbed a copy of the Grandma Moses *catalogue raisonné* and found the names Carr and Garner listed as the owners. That rang a bell for Levin, who "went into the files and, just for a joke, I looked under names of Carr and Garner as donors to the museum, and that's when I tracked it down. That's where we got the 1984 date."

Margaret Carr died in 1984, bequeathing a cache of Moses-related items. Carr, along with her sister, Ruth Garner, was a close friend of the artist. She willed the Bennington seven paintings by Moses, two paintings by Moses's son, a sofa used by the artist, and memorabilia of her friendship with the artist.

Less than a month after Carr died, her house was broken into and the seven paintings were taken.

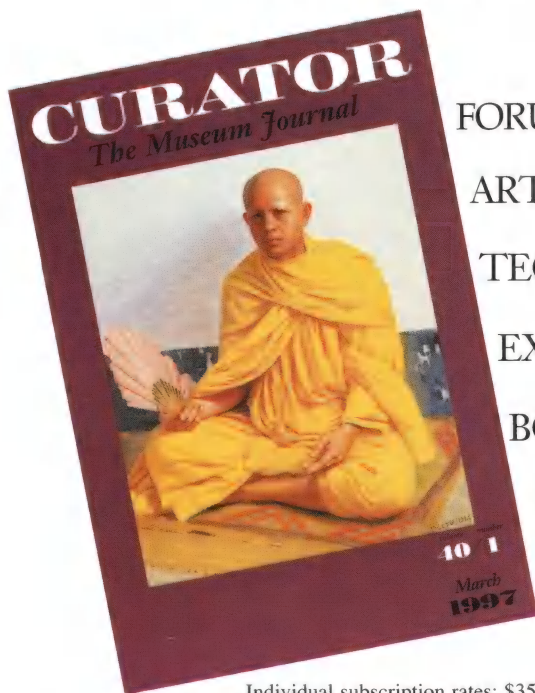
According to Miller, there was much speculation at the time about who took the paintings, but the case was never solved. "There were theories—it was a friend of the family, it was a neighbor; who knows? It was somebody who was obviously aware that the paintings were there because that's all that was stolen."

Local police asked the museum to keep the paintings on site. That same day, the Galerie St. Etienne in New York, which handles the Grandma Moses estate, confirmed that the seven works fit the description of the missing Carr paintings. The next day, the Art Loss Register reported that the Carr paintings were still missing, and within the week, the Pennsylvania State Police confirmed that the paintings were stolen property. The FBI also got involved because the

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case involved transporting stolen goods across state lines.

But it wasn't time to celebrate yet. Miller wanted to be sure that the museum owned the paintings. When the theft occurred, the Carr estate had not been fully settled, and so the paintings were never technically the museum's property. If an insurance claim had been made at the time, the paintings might now belong to the insurance company. The estate lawyer, a friend of the Carr family, assuaged this fear, reporting that the Bennington was the clear owner. In fact, adds Miller, the estate lawyer was thrilled when he found out that the paintings had been returned: "He was going to retire in two years, and he was going to devote his retirement to trying to unearth these paintings."

Two months later, when the FBI gave the Bennington the go-ahead to make their delayed gift public knowledge, it was time to celebrate. The museum immediately put the paintings, along with the cryptic note, the two crates, and label copy explaining the theft, on display. Although in good condition, the paintings were returned in their frames, with non-glare glass that touches the artwork. The museum plans to send them one at a time to the nearby Williamstown Art Conservation Center for unframing and any other necessary treatment.

The identity of the thief or thieves remains a mystery, and everyone has a theory. Was it someone who stole the paintings to reap a profit or someone who wanted them for private enjoyment? Says Miller: "That's one of the theories. Somebody just liked them, wanted them. . . . I tend to lean more towards somebody who thought that they might be able to realize a profit on them down the line. . . . [but] realized that these things were hot commodities and were unsaleable. . . ." Offers Federhen: "I think they were taken not because somebody thought they could get any kind of financial gain out of it, but simply because they loved the paintings and they just had to have them."

But why would the culprit or culprits give them up, and why to the Bennington? It is easy to assume that whoever took them knew about Carr's will, and that they were intended for the Ben-

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nington. However, explains Miller, "we are the only museum that collects Grandma Moses paintings and memorabilia, and we have two galleries devoted to that subject . . . anybody who owns or likes or is interested in Grandma Moses paintings actually has to come to the Bennington Museum for information."

The paintings will remain on special display through the end of the year. Reports in the local, national, and international press have stirred interest in the works and the museum. Attendance rose noticeably in the weeks following the first stories, and the museum has continued to receive calls and letters. Whether the paintings will remain on exhibition as a group or be integrated with the rest of the collection remains to be decided. Ultimately, concludes Miller, "It's a terrific story. Wonderful ingredients, a happy ending."—*Susan Ciccotti*

"Good Morning, Human Visitors!"



The Carnegie's newest docent gives a tour.

If today's science fiction is tomorrow's reality, then it's only a matter of time before people are working alongside androids and other mechanical beings. In fact, at the Carnegie Museum of Natural History (CMNH) in Pittsburgh, the future may be closer than you think. This spring, the museum announced a new addition to its staff: Chips, a 6-foot-tall robot, now gives daily tours to visitors in the museum's dinosaur hall. According to Carnegie staff, it is the first robotic museum tour guide in the U.S.

Last fall, CMNH began to look for

innovative ways of presenting material to visitors, says Director Jay Apt. In particular, staff worried that visitors were missing out on some of the displays in the dinosaur hall. They met with scientists at the Robotics Institute at Carnegie Mellon University (CMU) and brainstormed about ways to attract visitors' interest. A robot "appeared realizable in a short time, a quick way of updating the dinosaur hall," says Apt.

CMNH partnered with CMU and a local firm called Redzone Robotics, Inc., to develop the robot. According to Illah R. Nourbakhsh, assistant professor of robotics at CMU and lead engineer on the project, the robot was designed and produced in 100 days. The project moved quickly because the designers bought the "robot base" from Nomadic Technologies, a California-based firm, and customized it. Three museum staff members wrote the script, which plays on a laserdisc inside the robot, and worked with Nourbakhsh, his students, and other engineers on the design.

Visitors to the museum should not expect an android resembling Data from the "Star Trek" series or C3PO from *Star Wars*. With a cylinder-shaped base, Chips more resembles a tin drum than a person. "The intent was to garner enough interest and respect so that people would see it as a tour guide and not a toy," says Nourbakhsh. "We didn't make it look human because it is not human. It is a robot."

But Chips is imbued with many human qualities. It speaks, moves through the hall without human guidance, and leads visitors on 15-minute tours. Infra-red and sonar sensors allow it to sense whether people are nearby. "It sends out sound waves and the echoes bounce back," says Nourbakhsh. "The farther the echoes have to travel, the farther away the people are." The robot has special bumpers and micro-switches that act like a skin. Thus, it is aware when people touch it. Chips also was designed to take a rest (i.e., switch itself off) when it feels under the weather, and Nourbakhsh predicts that it soon will be able to inform its designers (via e-mail and a pager) when problems arise. Once a day, it takes a lunch break, plugging itself into an electrical outlet to recharge its battery.

And, like most humans, Chips's

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actions are unpredictable. According to its designer, the robot never gives the same tour twice and may surprise visitors by suddenly spinning around and doing a little dance. (How many human docents actually spin and dance during their tours was not revealed.) "It's a valuable part of being human—that unpredictability," says Nourbakhsh. Thus "just as a docent might hum a tune as she is walking through the exhibit hall, the robot hums sometimes. We're bringing aspects of personality to the robot." Eventually the robot will be able to converse with visitors and ask them what they'd like to see. It will be able to point at exhibits and shake people's hands. And it will be able to control the computerized lighting in the hall, spotlighting particular exhibits during the tour.

But there's no danger that the museum's human docents will be replaced by robots, says Nourbakhsh: "The charge was to make the robot a useful, education tour guide, but not to take away people's jobs. . . . The docents are more interactive; they can answer questions and customize tours to the age of the group. The robot attracts attention to the exhibits."

According to Nourbakhsh, he spent a great deal of time with CMNH's docents before Chips was introduced onto the exhibit hall floor. "At first, there was some fear," he says, "until they saw the robot and how it interacted." But Christine Mills, the museum's head docent, says she was never concerned. "When I first heard, it sounded unbelievable: How could a robot be a docent?" she says. According to Mills, the docents do not have to compete with the robot for the visitor's attention; many people are inclined to take both types of tours. But she does suggest that Chips be switched off when the dinosaur hall is crowded: The robot "gets confused when there are lots of people around," she says.

Still, Mills views Chips as an "exciting idea" that has not yet reached its interactive potential. Director Apt emphasizes the expanded audience the robot will generate. Already, "there is tremendous interest in the hall," he says. A competition to name the robot generated 1,200 entries, no doubt from future visitors to the museum. And soon Chips will be on the World Wide Web, giving tours to distant audiences. The project also has led to the creation of Mobot, a robotics

firm jointly owned by the museum, the university, and Redzone. "Museums have a responsibility to contribute to the welfare of the community," says Apt. Providing educational opportunities is one way; helping to "spawn new industry in the region" is another.—*Jane Lusaka*

Money from Monet

"Monet: Paintings of Giverny from the Musée Marmottan" has proved to be something of a local blockbuster. During its nine-week run at the Walters Art Gallery in Baltimore, the exhibition of 22 works produced near the end of the artist's career drew a record 170,000 visitors, did \$890,000 in tickets sales, and added 4,000 new members, according to figures compiled by the museum. In addition, the museum store earned \$900,000, exceeding its average yearly earnings. The exhibition was on display at the Walters from March 29 to May 31, 1998, and traveled first to the San Diego Museum of Art, and then to the Portland Art Museum, Oreg., where it is on view through Nov. 22, 1998.

Early in the planning process the Wal-

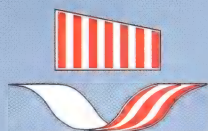
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Calendar



Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam

After Vincent van Gogh ended his life in 1890, his younger brother, Theo, inherited the artist's paintings. Though Vincent's career was short, he created a significant body of work, which remained in the Netherlands under the management of the van Gogh family. Vincent's nephew, V. W. van Gogh, inherited the responsibility of caring for the artwork and, in 1973, he opened the Van Gogh Museum. This fall, the museum is scheduled to undergo extensive renovations and the construction of a new wing and, as a result, will temporarily close its doors to the public. Rather than sequester the pieces of art in storage, the Van Gogh Museum has collaborated with the National Gallery of Art and the Los Angeles Museum of Art to

tour the largest exhibition of van Gogh works outside of the Netherlands in over 25 years. The 70 works on display include pieces that have never been exhibited in the United States, such as *Scheveningen Beach in Stormy Weather* (1882) and *Head of a Peasant Woman* (1885).

October 4, 1998-January 3, 1999:

National Gallery of Art, Washington, D.C.

January 17-April 4, 1999:
Los Angeles County Museum of Art

William Sidney Mount: Painter of American Life

Considered a pioneer of American genre painting, William Sidney Mount (1807-1868) made people's everyday experiences the primary subject of his art. Many of his paintings provide a rare glimpse into the social and political climate of 19th-century rural life. Now, 130

years after his death, the Museums at Stony Brook and the American Federation of Arts have organized an exhibition that examines Mount's role in the history of American art, the first to concentrate exclusively on the artist and his oeuvre. Fifty original paintings and 11 reproductions of Mount's work are on display, including *Dancing on the Barn Floor* (1831) and *Farmers Nooning* (1836).

August 11-October 25, 1998:
New-York Historical Society, New York

November 19, 1998-January 10, 1999:
Frick Art Museum, Pittsburgh

February 5-April 4, 1999:
Amon Carter Museum, Fort Worth, Tex.

Creating American Jews: Jewish Identity in America

This permanent exhibition organized by the National Museum of American Jewish

History examines the evolution of Jewish identity in America. Five hundred artifacts are separated into five interpretive sections highlighting social, economic, religious, and political factors in the American Jewish experience. The diaries, letters, and oral histories on display emphasize the personal voices and everyday experiences of early immigrants and help to track the development of Jewish culture at various points in American history. The exhibition depicts the struggle all immigrants face between preserving their ethnic heritage and creating a niche in American society.

Permanent installation:

National Museum of American Jewish History, Philadelphia

Walker Evans—Simple Secrets: Photographs from the Collection of Marian and Benjamin Hill

Considered one of the most important photographers of the 20th century, Walker Evans (1903-1975) is known for his images of American life. Marian and Benjamin Hill, who became Evans's friends toward the end of his life, deeply admired his talent and amassed a significant collection of his work. Organized by the High Museum of Art, this exhibition of works from the Hills' collection presents 88 works, including some rare, never before published photographs. The exhibition chronicles Evans's career—from his early New York abstractions to depictions of New England and New York Victorian architecture to photographs taken in Tahiti,

Opposite: Vincent van Gogh, *Banks of the Seine*, 1887.

Right: James Montgomery Flagg, *I Want You for U.S. Army*, 1917. On display in "Posters American Style."

Below: *Divination Basket*, early 20th century. From "Chokwe!"

Cuba, and Africa. Also on display are photographs from the end of his career, such as *Stove*, *Heliiker House, Maine* (1969) and *Graffiti, 'Here'* (ca. 1973).

September 18-November 29, 1998:

International Center of Photography, New York

December 11, 1998-February 24, 1999:

Whitney Museum of American Art at Champion, Stamford, Conn.

April 14-June 27, 1999:

Detroit Institute of Arts

Chokwe! Art and Initiation Among Chokwe and Related Peoples

The Chokwe are an indigenous people of Central Africa whose land was transformed into battlefields during recent civil wars in Angola and the Congo. Despite the conflicts, the Chokwe have preserved their culture through their art, which they use to teach younger genera-

tions about achievement, responsibility, maturity, and societal roles. The Birmingham Museum of Art organized this first exhibition of Chokwe art and culture in the United States, featuring approximately 200 objects gathered from collections around the world. The exhibition is divided into three thematic sections—"Role Models," "Potential Fathers and Mothers," and "Fulfilled Adults"—and many of the pieces are being displayed in public for the first time. Also on view, film footage recorded specifically for the exhibition that depicts various aspects of Chokwe life and society.

November 1, 1998-

January 3, 1999:

Birmingham Museum of Art, Ala.

June 13-September 5, 1999:

Baltimore Museum of Art

October 24, 1999-January 16, 2000:

Minneapolis Institute of Arts



Posters American Style

The past century's social and political dynamic has often found expression in a relatively modern vehicle: the poster. Indicative of the medium's proliferation and versatility, posters have found a place in virtually every public forum. Graphic designers and artists have used them for everything from government-sponsored war propaganda to psychedelic rock flyers and, with each decade, posters have reflected the changes in American taste and culture. "Posters American Style" chronicles the medium's impact on American society and art over the past 100 years. Organized by the Smithsonian's National Museum of American Art in Washington, D.C., the exhibition presents 120 images by more than 90 graphic designers and artists. The posters on display are separated into four categories:

"Designed to Sell," "American Events and Entertainment," "Advocacy and Advice," and "Patriots and Protesters," which includes James Montgomery Flagg's *I Want You for the U.S. Army* (1917). Also on view, a small lithography press and a demonstration of the poster-making process.


Through October 25, 1998:
Norton Museum of Art,
West Palm Beach, Fla.

January 23-March 21, 1999:
Santa Barbara Museum of
Art, Santa Barbara, Calif.

June 12-August 15, 1999:
Oakland Museum, Oakland,
Calif.

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Frederic Church, *Niagara Falls*, 1856. On display in "New Worlds from Old."

ny, has put just such a microbial menagerie on tour. "Microbes" is a touring scientific exhibit geared toward children and teens. Features include a history of infectious diseases, holographic images of microorganisms, and theatrical sets (including the catacombs of Paris and a modern-day kitchen). Hosts Microbe Man, superhero of the microcosmos, and Dr. Medieval, a 15th-century

healer, take visitors on an interactive journey into the hidden world of "good germs" and "bad bugs," teaching about the diverse roles microbes play in our daily lives.

Through September 7, 1998:
Natural History Museum of Los Angeles County

October 3, 1998-January 10, 1999:
California Academy of Sciences, San Francisco

February 6-May 1, 1999:
Dallas Science Place

May 22-September 6, 1999:
Smithsonian International Gallery, Washington, D.C.

October 2, 1999-January 9, 2000:
Chicago Academy of Sciences

January 28-April 23, 2000:
Buffalo Museum of Science, Buffalo, N.Y.

May 20-August 27, 2000:
Great Lakes Science Center, Cleveland

New Worlds From Old: 19th Century Australian and American Landscapes

This exhibition of early Australian and American art examines the two countries during their settlement periods, highlighting the similarities and discrepancies in artistic interpretation of the untamed lands. The 50 paintings on display were gathered from collections all

over the world and include many Australian works never before seen in the United States. On view are works by Americans Thomas Cole, Albert Bierstadt, William Merritt Chase, and Winslow Homer and Australians William Ford, Tom Roberts, and John Glover. The exhibition, which is divided into five major themes—"Meeting the Land," "Claiming the Land," "In Awe of the Land," "A Landscape of Contemplation," and "The Figure Defines the Landscape"—also examines the relationships between indigenous peoples and European settlers.

September 11, 1998-January 3, 1999:
Wadsworth Atheneum, Hartford, Conn.

January 27-April 20, 1999:
Corcoran Gallery of Art, Washington, D.C. **M**

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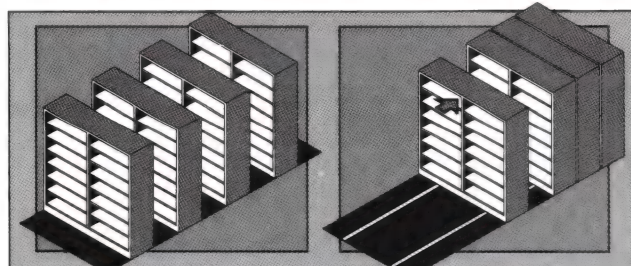
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People



Jane E. Allen to executive director, Noyes Museum of Art, Oceanville, N.J.

Cynthia Mayeda to deputy director for institutional advancement, Brooklyn Museum of Art.

Dan Truckey to curator of history, Sioux Public Museum, Sioux City, Iowa.

Mark Kindy to historical interpreter coordinator, The Hermitage, Hermitage, Tenn.

Mary Ann Zimmerman to museum store manager, **David K. Reed** to operations specialist, **Dennis P. Farmer** to interpretation and visitor services coordinator, and **David L. Kochheiser** to facilities maintenance technician, Pamplin Park Civil War Site, Dinwiddie County, Va.

Stuart Mizuta to curator of native habitats, and **Anthony Aiello** to curator of woody plants, Chicago Botanical Garden, Glencoe, Ill.

Stephen D. Rountree to executive vice president and chief operating officer, and **Gwen Walden** to director of program planning and evaluation, J. Paul Getty Trust, Los Angeles.

John Paul Olbrantz to director, Hallie Brown Ford Museum of Art, Willamette University, Salem, Oreg.

W. James Burns to curator, branch facility, Cypress Sawmill Museum, Patterson, La.

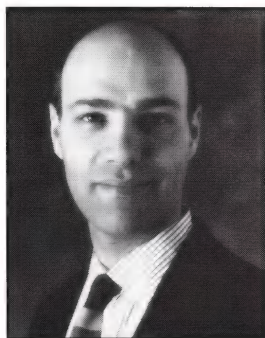
Gale E. Peterson to executive director, Ohio Humanities Council, Columbus.

Richard Heaps to executive director, Brooklyn Historical Society.

Lawrence M. Berman to curator of Egyptian and ancient Near-Eastern art, and **Karen L. Jackson** to senior planned giving officer, Cleveland Museum of Art.

Okwui Enwezor to adjunct curator of contemporary art, and **James Rondeau** to associate curator of contemporary art, Art Institute of Chicago.

Michael A. Breza to assistant director, Oshkosh Public Museum, Oshkosh, Wis.



John B. Ravenal to curator of art after 1900, Virginia Museum of Fine Arts, Richmond.

George Abrams to director, Yager Museum of Hartwick College, Oneonta, N.Y.

Ellen V. Sprouls to executive director, Impression 5 Science Center, Lansing, Mich.

Alexandra Munroe to director, Japan Society Gallery, New York.

Pam Meister to head of historic houses and gardens, Atlanta History Center.

Scott Shields to curator of fine arts, California Historical Society, San Francisco.

Charles A. Hotchkiss to director of institutional advancement, Virginia Museum of Natural History, Martinsville.



Fern Shupeck to executive director, Betty Brinn Children's Museum, Milwaukee.

Lucinda Barnes to executive director, Boise Art Museum, Boise, Idaho.

Jill Ann Westard to director of development, Neuberger Museum of Art, Purchase, N.Y.

Lisa Johnson to director and curator, Stanley-Whitman House, Farmington, Conn.

Jill Freeman to director, and **Lisa Schwappach** to curator, Rosicrucian Egyptian Museum, San Jose, Calif.

Ellen C. Still to assistant director of operations and finance, Andy Warhol Museum, Pittsburgh.

Renecia Y. Lowery-Jeter to director of human resources, Detroit Institute of Arts.

Deborah Berman to director of capital gifts, Corcoran Gallery of Art, Washington, D.C.

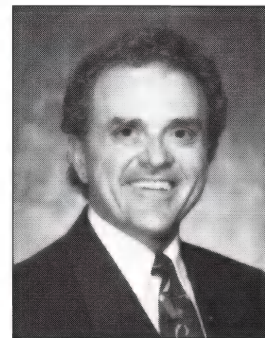
Ann Barton Brown to managing director, Valley Forge Historical Society, Valley Forge, Pa.

Louis D. Levine to director of collections and exhibitions, Museum of Jewish Heritage—A Living Memorial to the Holocaust, New York.

Jeri Robinson to vice president of early childhood programming, Children's Museum, Boston.

Kathy Kelsey Foley to director, Leigh Yawkey Woodson Art Museum, Wausau, Wis.

Fay Chew Matsuda to executive director, Museum of Chinese in the Americas, New York.



Lee Scott Theisen to executive director, Museum of Latin American Art, Long Beach, Calif.

Janet Meredith to marketing director, Denver Art Museum.

Janet C. Blohm Pultz to executive director, Vesterheim Norwegian-American Museum, Decorah, Iowa.

W. Rod Faulds to director, University Galleries, Florida Atlantic University, Boca Raton.

Constance W. Rice to deputy director, Experience Music Project, Bellevue, Wash.

Please send personnel information to **Amanda Kraus**, Associate Editor, Museum News, 1575 Eye St. N.W., Suite 400, Washington, DC 20005. **M**

Noteworthy



During the 1600s, the Mashantucket Pequot Tribal Nation in southeastern Connecticut lost most of its members to disease and violent conflict with American colonists. By the 18th century, due to impoverished living conditions and the loss of their reservation land, only 30 to 40 Pequots were living at Mashantucket. It took more than 100 years for the group to regain most of its land and re-establish itself as a sufficient, independent community.

The **Mashantucket Pequot Museum and Research Center**, Mashantucket, Conn., which opened in August, represents the realization of the Pequots' goal to preserve their Native American culture and educate future generations about their history. The museum and research center comprise a 308,000-square-foot complex, designed by New York architects Polshek and Partners. Built primarily of stone and glass, the building reflects the area's natural environment, making it a part of the landscape. Design Division, Inc., created the 85,000 square feet of permanent

exhibits, including a 22,000-square-foot "immersion environment" with a life-size, 16th-century Pequot village; 3,800 square feet of temporary gallery space for displays of Native American art; and a 400-seat auditorium with a satellite up-link. Permanent exhibits utilize multi-sensory technology to create the smell of campfires and simulate the cold air and creaking ice of a pre-historic glacier, similar to those that covered much of North America 18,000 years ago.

Throughout the museum, information is presented in both visual and audible forms, such as Talking Signs®, a way-finding system for the visually impaired, and Acoustiguides, devices for auditory interpretation. The building also features a library, collections storage areas, conservation and archaeology laboratories, and a 185-foot stone and glass tower that provides a view of the surrounding environment, including a natural cedar swamp. The Pequots contributed the museum's entire \$135-million construction cost from funds earned at their Foxwoods casino.

The museum (architect's model, top) reflects its surrounding landscape. Photos by Jock Pottle/Esto and Allen Phillips.

In September the **Virginia Historical Society** celebrates the opening of a 38,000-square-foot, \$7-million addition to the Center for Virginia History, its Richmond headquarters. The first and third floors of the new wing have been leased to the Virginia Department of Historic Resources (VDHR), which will loan items from its collection to the society. The wing's second floor houses a significantly expanded version of the museum's permanent exhibition, "The Story of Virginia, an American Experience." New galleries examine the impact of the world wars on the state, the struggles for equality faced by women and African Americans, and the roles of religion and education in Virginia's history. The Glave Firm designed the wing to complement the original Beaux-Arts 1913 building, modernizing its classic

themes but retaining its columns and lattice-covered windows.

In October the **San Antonio Museum of Art** in San Antonio, Tex., opens a new wing, the first center in the nation for the study and exhibition of Latin American art. The Nelson A. Rockefeller Center for Latin American Art is a three-story, 30,000-square-foot addition with four main galleries and a 10,000-square-foot garden. An orientation gallery houses six CD-ROM-equipped computers that provide insight into Latin American culture and history as well as images and descriptions from the center's survey of 3,000 years of Latin American art. The wing's architectural style resembles existing structures on the museum's campus, and each gallery is designed in the style of the art—Spanish Colonial, folk, and

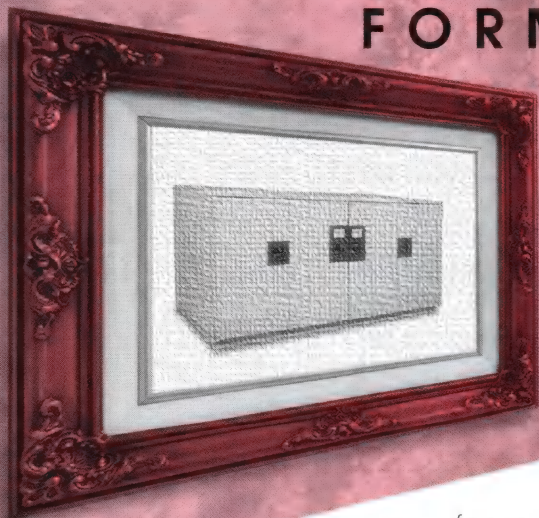

contemporary—it contains. The center is named after the former vice president as a tribute to his appreciation of Latin American art and his financial contributions to the wing's construction.

The Flynt Center of Early New England Life opens this September at **Historic Deerfield** in Deerfield, Mass. The center is named for the Flynt family, the founders of Historic Deerfield. Philadelphia-based architects Ueland Junker McCauley designed the new 27,000-square-foot museum to accommodate spaces for on-site conservation and photography, secure and climate-controlled storage areas, temporary exhibition galleries, and a permanent gallery for the Helen Geier Flynt Textile Museum. Funds from foundations, corporations, and individual contributors covered the \$8-million construction cost.

This summer, **Kellogg's Cereal City USA**, a 45,000-square-foot, \$18-million, theme-oriented museum of cereal history, opened in Battle Creek, Mich. The museum was primarily funded by the cereal company's 25-Year Employee Fund and the Heritage Center Foundation to provide a replacement for the Kellogg factory tours that were discontinued in 1986. Features include a full-scale, simulated cereal production line hosted by Mr. Grit, a historical timeline of the Battle Creek area, and "Cereal City," where visitors can learn about such topics as nutrition and advertising. The "Best To You Revue" teaches museum-goers the history of cereal while virtually shrinking them to the size of a salt shaker with the use of over-sized props, animation, special effects, and film. **M**


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Getting What You Wish For

BY STEPHEN E. WEIL

Exhibiting Authenticity. By David Phillips. Manchester and New York: Manchester University Press, 1997 (distributed in the U.S. by St. Martin's Press). 234 pp., paper. \$24.95

For those of us who have long (and sometimes loudly) called for an expanded literature to address the challenges and opportunities that currently face museums, the news has been both good and bad. The good news is that, over the past several years, we have witnessed an extraordinary outpouring of museological literature—a great deal of it university-originated—flowing out of England. The bad news is that the creators of that literature have frequently tended to be so mesmerized by post-modernist and other academic concerns as to preclude any substantial attention to more practical museum matters urgently in need of address. As often as not, that longed-for literature has turned out to be of little help either to those charged with the day-to-day operation of our institutions or to those seeking to chart their public course over some longer term.

Sad to report, *Exhibiting Authenticity*—it comes from the University of Manchester where the author is a lecturer in museum studies—typifies this tendency at nearly its most extreme. Not only is it in large measure irrelevant, but it is also weighed down with a pedantic and library-scented second-handedness. Aside from some observations on the work of conservators, this is in no way a book about the first-hand experiences of its author David Phillips (a former curator), whether inside museums or anywhere else. It is a book, instead, about what he has read over the past several decades and about what a host of other

people have experienced and thought. Those readings have mostly been in philosophy and the social sciences, and the task he set for himself is to make them applicable to museums. In his effort to do so, the references he grimly piles on top of one another can sometimes become so clotted as to approach the comic.

In discussing, for example, the metaphor of “framing” as a way to describe how curators—by the very way that they display works of art in a gallery—can signal to visitors the context

Books like this were not what we had in mind and not what we need

in which they, the curators, intend those works to be regarded, he seemingly feels compelled to include whatever else his research has uncovered. “Framing” also occurs as a metaphor, he tells us:

... in the 1950s in psychoanalysis with Marion Milner, in an essay on artificial intelligence by Marvin Minsky, in anthropology in the works of Mary Douglas, and in sociology in studies by Gregory Bateson and Erwin Goffman. Massimo Piatelli-Palmarini describes a role for it in the decision theories discussed [previously], and it is the basis of a flamboyant discussion by Jacques Derrida.

We are warned that framing by no means implies the same thing in all these accounts, if only by a variety of secondary metaphors with which the [primary] metaphor of framing is explained.

Embedded within *Exhibiting Authenticity* is a relatively straightforward proposition with which many who work in museums (or who otherwise deal with works of fine art) might readily agree.

What Phillips argues is that the very notion of “authenticity” as used in art museum and art historical practice—whether in connection with a work of art’s attribution to any specific author, conservation and/or restoration, or the manner of its public display—may be a good deal more slippery than is suggested by that term’s common and almost offhandedly casual use. Rather than an invariably rewarding condition to be sought, the very concept of “authenticity,” as Phillips ultimately comes to view it, ought to be regarded warily. In our unquestioning pursuit of what may prove an illusion, we may, he warns, fail to perceive many far more intricate and interesting things that works of art could otherwise reveal.

To advance this argument, Phillips poses, as something of a straw man, the simpler proposition that works of art might be envisioned primarily as autonomous objects “resistant to the compromises of contemporary social life.” Thus envisioned, works of art might then be valued or apprehended purely on the basis of those “transcendent values” that—unlike more pedestrian objects—they are thought particularly and peculiarly to embody. In successive chapters, Phillips proceeds to knock this straw man down (not once, but time and again, and from different angles) by demonstrating the extent to which the actual practices of the art world (both within and beyond museums) are necessarily and profoundly influenced by ever-shifting social, intellectual, and economic considerations wholly external to the putatively fixed objecthood of these works.

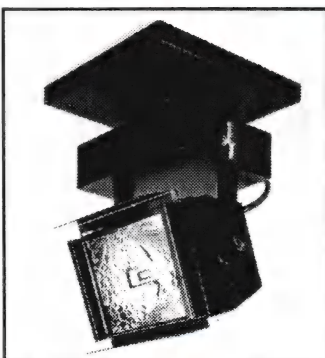
Compounding the impact of these unstable external factors is the reality that all works of art are themselves inevitably altered by the passage of time (as well as, of course, by the periodic efforts to conceal and/or reverse such alterations by those in whose care the works reside). Against the thesis that

Stephen E. Weil is emeritus senior scholar, Center for Museum Studies, Smithsonian Institution, Washington, D.C.

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there is some "simple relationship between the physical characteristics of works of art, their appearance to an observer, and their meaning," Phillips proposes the antithesis that "from the eventful social lives of artefacts and the shifts in our perceptions of them with time and culture . . . the relationships are far from fixed."

Phillips's argument is at its most interesting when he writes about European conservation practices, noting that, notwithstanding their common rhetorical obeisance to the touchstone of "authenticity," conservators in different countries can be understood as having pursued different national styles. He approvingly quotes the Louvre's head conservator Segolène Bergeon to the effect that the French and Russians prefer a more restrained approach to conservation than do the English and Germans. The latter two, she suggests, have been "misled . . . by a taste for modern art, razzmatazz, and over-bright illumination." Phillips faults museums that show older works of art for failing to make it clear to their visitors that many of the worked-over canvases on view reflect a particular "house style" of restoration that was chosen over several possible alternatives. The variation from one such house style to another, he points out, may only become evident in a major loan exhibition where works by the same artist but from different museums are hung side by side. He cites a 1995 Poussin retrospective that was seen in Paris and London as an example.

If Phillips had only chosen to embody these ideas in one or a series of brief essays, those might have made a welcome—if scarcely startling—addition to the existing museum literature. What seems such a waste, though, is the effort to puff this material up to more than 200 densely packed pages by the inclusion of so many patches and even pages of seemingly prodigious (but, for all practical purposes, pointless) learning. Some of Phillips's digressions are mind-numbing; e.g., a several page digression into the potential use of so-called Bayesian statistics to calculate the mathematical probability that any particular attribution of a work of art's authorship might or might not be correct. Others can be charming; e.g., a discussion of the relative impact that the

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passage of time has had on the various kinds of blue pigment used since the introduction of easel painting.

Further undermining the usefulness of Phillips's book, however, is the fact that not everything he includes in these digressions is wholly accurate. Whether through poor initial research or haphazard editing, what appear particularly off the mark are his periodic (and sometimes gratuitously snide) observations on the United States and its museums. As a case in point, he refers early in the book to "an evening seminar in New York in 1983 (organized, of course, not by a museum but by the *Art Research News*)" at which, according to his description, certain hypothetical questions pertinent to the ethical conduct of museums were raised by "a questioner from the floor."

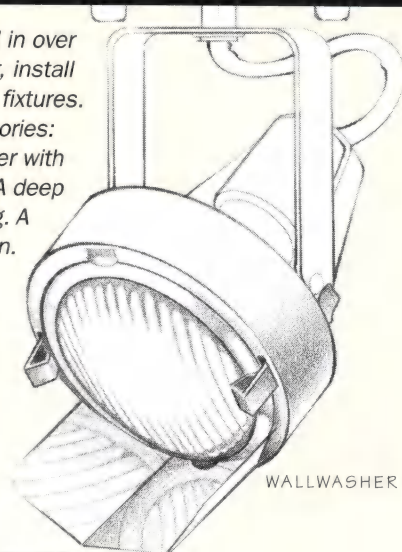
In fact, the event alluded to occurred in 1982, not in 1983; it was organized by the International Foundation for Art Research, not *Art Research News*—in any case only a publication, never an organization; quite the contrary to being ("of course") distanced from museums in its origins, two of the evening's three panelists (who were also its organizers) had direct art museum connections; and not a single one of the hypothetical cases to which he refers was raised by "a questioner from the floor." They were all presented by one of the panelists. (What permits this reviewer to state the last so forcefully is that not only did he happen to be one of those three panelists but was also the one who actually prepared the hypotheticals.)

The names and whereabouts of American museums also prove problematic. At one point, Phillips describes the "Museum of the North American Indian" ("North" having never been a part of its name nor ever a limit on what it collected) as moving from Harlem (where it never was) to the Bowery (where it most certainly is not nor plans to be). On the same page he discusses "the New York Museum of Natural History"—another misnomer. Regardless, though, of whatever blame the Manchester University Press may bear for such fact-checking errors, it has certainly done Phillips an enormous disservice by so poorly editing his manuscript. Needlessly serpentine sentences abound. Most can be disentangled. Some cannot. At a critical point in

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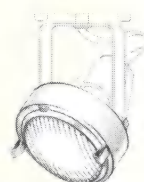
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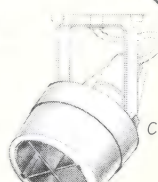
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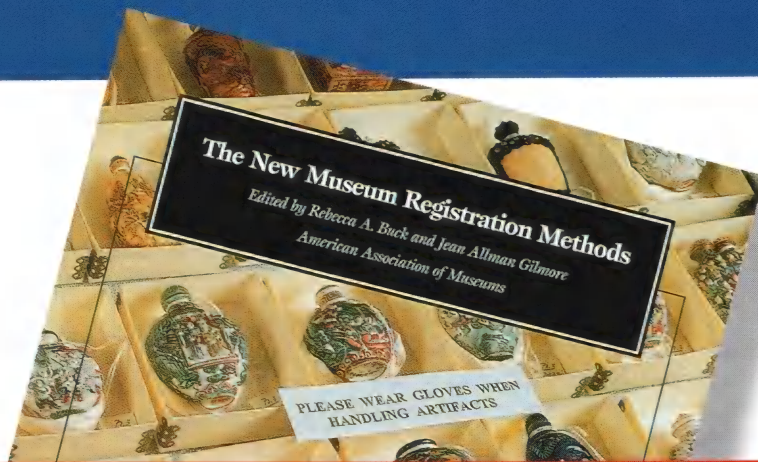
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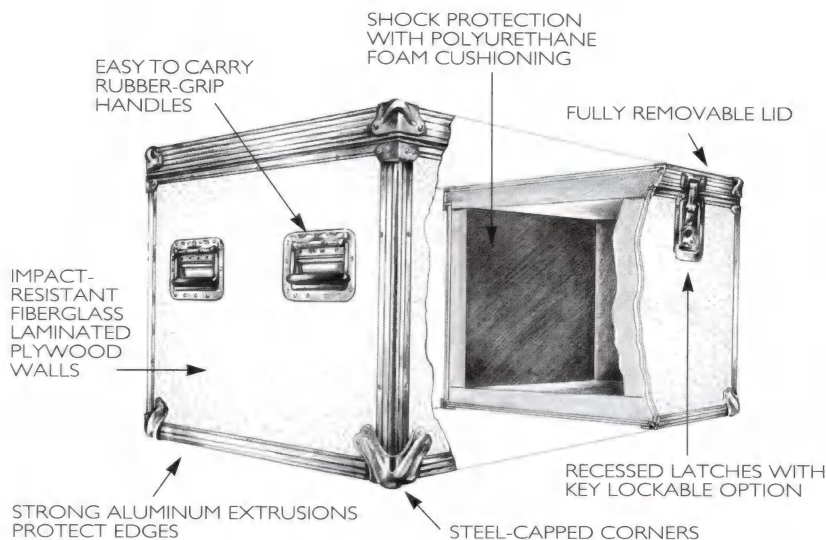
the development of his central proposition (with the word "lamination" intended, in this instance, to indicate a lesser context within a larger one), Phillips's argument finally dissolves into incomprehensibility with:

Any re-presentation of the work of art is, then, likely to involve some lamination, occasionally deception, if the presented work is a forgery, or even just includes extensive imitative conservation, always, in the museum, involving ceremony signaled by all the apparatus of the gallery.

A common piece of folk wisdom cautions us to be careful about what we wish for. We might just get it. When some of us wished for an expanded museum literature, books like *Exhibiting Authenticity* were not what we had in mind then and not what we need now. What we so urgently need instead is a robust and practice-based literature that will help us to improve the ways in which we operate and support our museums, a literature that might tell us about what has and has not worked for particular institutions in particular circumstances. We also need a literature that will help us to clarify—for ourselves as well as for our supporters—the important values that we are uniquely able to add to our communities, the special roles that we can play in improving the quality of the individual lives that are lived in those communities. If museums are unable to do that, then, as Harold Skramstad asked at the Smithsonian Institution's 150th Anniversary Symposium in 1996, what's the point?

To the extent that *Exhibiting Authenticity* is not able to help us in those regards, its greatest remaining utility might perhaps be to remind us that what we really need—being careful as to how we craft that wish—is a literature that strikes some better balance between museographical concerns and those museological ones that seem to dominate this recent outpouring from England. Although such a balanced literature might fail to find great favor with those most deeply immersed in university-based museum studies, it would certainly receive a hearty welcome from those among us who actually do the work of museums. **M**

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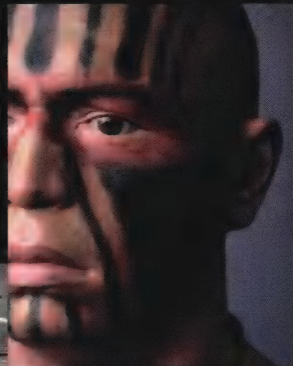


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Museums and Sustainable Communities

By Nina Archabal

It has been said that museums are individually magnificent but that together they are even more so. When museums work together they extend the spirit of collaboration across national boundaries and across continents. They contribute to the continuance of culture by saving the collective heritage of a diverse and changing world. By illuminating the diversity of human life, museums provide the means for people to feel part of a common human community.

The Western Hemisphere has both great diversity and great commonality. As Americans, we inhabit a land that is connected south to north from Tierra del Fuego to Canada's Northwest Territories. We stand on common ground. But museums in the Americas share much more than the land. We share a commitment to preserve and care for our collections; this is our responsibility for stewardship. We use our collections to help our audiences learn; this is our responsibility to educate. We are dedicated to our communities; this is our connection to the people whose world we preserve and whose interests we serve. Whether a small local history society, large urban art institution, historic site, science center, children's

museum, botanical garden, aquarium, or zoo—each museum reflects a precious facet of the world's heritage.

Museums of the Western Hemisphere also have common elements in the heritage of their nations. We share the long-time presence of indigenous people. We share the experience of colonialism and immigration. Some of our nations have experienced involuntary immigration in the form of slavery. And certainly our hemisphere has been shaped by tensions and tragedies as different groups have struggled for dominance—in some places, all but annihilating the indigenous people. But along with the agony of our common history, there is also the joyful richness of our cultures that at their best blend diverse voices in rich harmony.

The differences among the countries of South, Central, and North America are multiple. Our cultures are many and anything but homogeneous. They have evolved through a dynamic mix of many peoples. Our common culture is this "multiculture." And it continues to be influenced by new people joining the mix. As new immigrants settle in our communities, museums become homes for new stories. In a sense, museums serve as meeting places of cultures—helping their visitors to discover how others have lived and are living now.

The museum as a meeting place of cultures plays a vital role in a community, especially in times of transition. Today, more and more people are on the move. This is certainly the case in the United States, where nearly 1 million immigrants arrive each year. In 1997 the nation's foreign-born residents numbered 25.8 million, roughly 10 percent of the population. Some people in the United States fear further immigra-

tion. Isn't it ironic that the United States they seek to isolate is a nation of immigrants? Immigration is truly the hallmark of the Americas.

The new information technology—which neither passes through customs nor acknowledges national boundaries—is making all of our borders more permeable. Ideas and images are on the move, flying across the Internet, uniting people around the globe in ways that we could not have imagined five years ago. The world is also experiencing an economic transformation that transcends local and even national control. Increasingly, we live in a global economy. As economists worry about the crisis in the Asian financial markets and its impact around the world, it is obvious that our national economies are not independent. Rather, they are inextricably bound together, for better or worse.

As the impact of globalism multiplies daily, there is a growing concern about its effects on cultural diversity. Are we living in a "global commons"?, to use a phrase from Claude Levi-Strauss; how does that affect local autonomy? Some voices lament the homogenization of our communities, the loss of the particular and the local. Consider the power of television to communicate with millions of homes throughout the world. I shall never forget turning on the television in a hotel room in Quebec, Canada, only to find a movie starring John Wayne, dubbed in French!

There is no doubt that the world has gotten smaller—what was once distant and foreign is now within our reach, even within our midst. What will this mean for our nations, our discrete communities, our individual museums? It may mean that we shall have to create a new way of living and new ideas to live by.

I have in mind what has been called a sustainable community, which implies a new way of thinking and acting. Sustainability provides a vision for the future in which the needs, customs, language, traditions, and environment of local people can thrive in the larger con-

Nina Archabal is director, Minnesota Historical Society, St. Paul. This article is adapted from her keynote address at the "Museums and Sustainable Communities: Summit of the Museums of the Americas" conference, San Jose, Costa Rica, April 15, 1998. Organized by AAM and convened by ICOM-Costa Rica in cooperation with other ICOM committees, the conference's goal was to establish common issues surrounding the role of cultural institutions in the Western Hemisphere.

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text of globalization. Museums contribute to sustainability by providing for the continuance of culture. They possess the vital records—images, ideas, knowledge—that are the deep spring of our human past. From this spring, people can draw fresh images, ideas, and knowledge as they adjust to change and form a vision for the future.

Museums are institutions of memory. Because they possess the accumulated experience of humankind, they are particularly important in times of intense cultural change. Speaking at historic Independence Hall in Philadelphia on July 4, 1994, Vaclav Havel, president of the Czech Republic, described how his country reeled with rapid change after the dissolution of the Soviet Union. Of all the factors that helped to stabilize the nation, Havel emphasized the contributions of the past, which shape both the experience of the present and the anticipation of the future. In his words, such times of radical change are “periods when all consistent value systems collapse.” But, he added, it is in such times of change that “cultures distant in time and place are discovered or rediscovered.” The past not only gives meaning and orientation to the current moment but also provides the energy to move into the future. In Havel’s words: “New meaning is gradually born from the encounter or the intersection of many different elements.”

Thus museums, the preservers of cultures distant in time and place, can also contribute to the creation of the future. They collect, care for, and interpret the meaning of our past. They, along with libraries, archives, religious institutions, sacred places, and community organizations—schools, courts, and historic places—keep safe the collective holdings of our past. Our museum colleague Elaine Gurian has referred to museums and other institutions of memory as the “savings banks of our souls.”

History museums serve as institutions of memory in the most obvious ways—by safeguarding people’s stories, whether they are related through the written or spoken word; through the created object; or through places where history happened, such as the great Inca sites in Peru. But all museums are insti-

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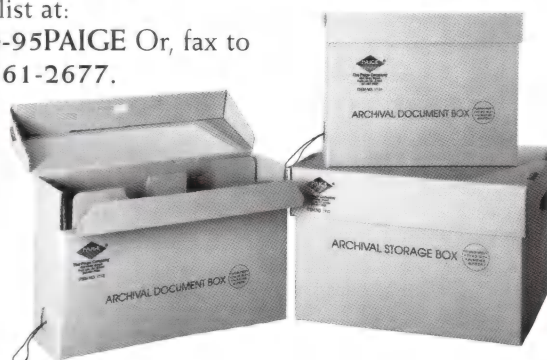
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tutions of memory. Consider the collections in art and folk museums. A work of art—whether a weaving, abstract painting, or prehistoric rock carving—comes from ideas and impulses deep within the human psyche. Art reveals a people's evolving ideas, aspirations, and conflicts. It offers us a glimpse of the universe of a culture's imagination.

Natural history museums possess vast knowledge of Earth's biodiversity. The importance of this kind of knowledge in our present time is inestimable. Today, as scientists chart the growing imbalance of Earth's ecosystems, it is possible for us to tap into this storehouse for information that may help us understand and protect our world. The importance of biodiversity to our natural world is well known. Mono-culture—the practice of isolating and cultivating a single plant species—results in weak organisms that are susceptible to disease and insects. It requires increasing amounts of chemical fertilizers and pesticides that have their own harmful consequences on the biosphere. Scientists also worry that the breeding of fewer and fewer kinds of plants and animals will irreversibly diminish the world's rich heritage of species. The more we learn about the natural world, the more we realize that every organism, however small and seemingly insignificant, has an important role to play in the balance of life.

Museums that hold living collections—zoos, aquaria, and botanical gardens—help preserve and teach us about our natural heritage. They are already preparing for the next century, when it is predicted that because of trends far too advanced to reverse, Earth will lose many species of plants and animals. These living-collections museums are collaborating as part of a world species survival plan. It is expected that in the future some species will exist only in these institutions of memory.

Mono-culture does not appear to be any more viable for cultural communities than it is for our natural environment. In the spring 1998 issue of *Minnesota History*, writer Paul Gruchow commented on the relationship between the natural and cultural worlds:

It seems likely when our present time has passed into history that this

will come to be characterized as the moment in Western culture when we first fully realized and appreciated the importance of diversity, how our lives both in biology and in culture are strengthened, extended, and enriched by variations of all kinds, and, on the other hand, how perilous our lives become when we tie them to single points of view, however meritorious those points of view may be in themselves.

I suggested earlier that sustainability may provide a way for the needs, customs, languages, traditions, landscapes, and environment of local people to thrive in the larger context of globalization. Not only must they survive, but they are essential to the strength of our cultures and that of the global world. Our human survival depends on the practice of inclusiveness over exclusion. The continuity of culture through inclusion is the essence of sustainability, deriving strength from pluralism.

By practicing inclusiveness, museums can help sustain their communities. They can strengthen, extend, and enrich our cultures by embracing the concept of diversity. Museums are at their best when they tell stories that genuinely reflect all people and places. Our collective responsibility is to preserve the heritage of many people so that the stories are remembered at all times and in times of crisis. When people feel a part of the story, they have a stake in the future. Museums sustain communities by giving individuals a sense of belonging to the whole. And just as the human and natural worlds are diverse, museums are, too. Yet our common ground sustains us as a community. One of the American Association of Museums' most important publications, *Museums for a New Century* (1984), presents the concept that museums can grow in a healthy way that is both local and global. I conclude with these words from that document: "What we have in the community of museums is a vibrant pluralism that allows difference to flourish while, faithful to the meaning of community, we work together in a shared service toward shared goals and the worthy stewardship of our nations' common wealth." **M**

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A Framework for Diversifying Museum Audiences:

Putting Heart and Head in the Right Place

By John H. Falk

For more than a decade, museums have been actively attempting to broaden and diversify the audiences that come to their institutions. This represents both altruism and enlightened self-interest on the part of museums, which sincerely want to reach out to underserved audiences but are also reacting to fiscal and political realities. The fact is that the traditional audience base of museums is shrinking. To continue to survive in an ever-more competitive and aggressive educational leisure marketplace, museums must both maintain and enlarge their share of the leisure audience. Some institutions have had remarkable success at broadening their audiences; others, only limited success. Why is there such a disparity?

Much of the difficulty in broadening museum audiences comes from a fundamental lack of understanding about why some people choose to visit museums and others do not. Too many museums have relied upon an overly simplistic, demographic approach to defining museum audiences. They have consistently defined the problem as how to attract more <fill in the demographic category (e.g., black, teen-aged, low-income)> visitors. This approach simply does not work.

Museum-going is a very complex behavior, not easily described by one-dimensional explanations. In a previous article (*Museum News*, March/April 1998), I developed a framework for better describing who currently does and does not attend museums. This framework recognizes four important variables that are central to understanding the complexities of

museum-going: *demographic variables* such as age and educational attainment; *psychographic variables* such as an individual's attitudes towards leisure and learning; *personal and cultural history variables* such as individual experiences, interests, and cultural background; and *environmental variables* such as word-of-mouth recommendations and advertising. I will use this framework to describe strategies museums can use to more reliably and effectively diversify and broaden their audiences.

Demographic Variables

Research has revealed that demographic variables—such as education, income, occupation, race, and age—positively correlate with museum-going. These variables are descriptive of museum-goers/non-goers, but are not predictive. In other words, knowing someone's race or ethnicity will tell you something about that individual, but not whether or not she goes to museums. Still, demographics remain an important strategic tool for developing future museum audiences, particularly when used in conjunction with other variables.

Because demographic variables are relatively easy to collect and analyze, and because they are descriptive of audiences, perhaps their most important use is in planning. A little bit of planning can go a long way towards future success. Two basic sets of information are key ingredients to any successful audience-development effort: 1) the current visitor profile of the museum, and 2) the current *and* projected population profile of the museum's community.

Knowing who currently visits your museum requires a little "sweat equity," but is relatively easily acquired. My advice is to use demographic categories that are consistent with those of the Census Bureau. The U.S. government has invested consid-

John H. Falk is director, Institute for Learning Innovation (formerly Science Learning, inc.), Annapolis, Md., a nonprofit learning research and development organization.

erable time and money to determine both who currently lives within your community and who will live there in the next 10 to 30 years. Combining Census Bureau data with information about the museum's current visitors will enable you to intelligently plot an audience-broadening strategy and realistically track the effectiveness of your efforts. The cautionary note is that demographic categories—particularly large ones such as race/ethnicity, age, or income—include a wide range of individuals with diverse needs, interests, and backgrounds—all of which affect museum-going as much as, if not more than, demographics. The more precise you can be in defining demographic categories, the more useful they will be in developing and implementing a diversification program.

For example, you are far more likely to be successful at marketing your museum to someone who is “married, 35-44 years old, Hispanic, female, with a household income between \$30,000 and \$39,999, with at least some college education, and having children under the age of 18 years living at home” than to someone labeled “Hispanic.” Census Bureau statistics will tell you how many individuals in your community currently fall within each category, how many are projected in the category in the next 10 to 20 years, and where they are likely to live. Armed with this information, you are now ready to develop a plan for broadening your audiences.

Psychographic Variables

Psychographics is the term used to describe the psychological and motivational characteristics of individuals. It is now known that museum-goers possess the following psychographic profile: They value learning, want to explore and discover new things, and place a high value on doing something worthwhile in their leisure time. But not everyone within a given demographic grouping shares these values; how does one find those that do? The long-term success of any promotional effort will depend upon how effectively you target those individuals most receptive to your message.

Messages aimed at changing behavior generally only work when someone is ready to be influenced. This important insight has recently been tested and proven by James Prochaska and his colleagues, who conducted research in the public health sector. While studying the cases of hundreds of individuals undergoing various health-related behavior changes—including people trying to stop drug abuse, smoking, eating disorders, or risky sexual behavior—Prochaska and his group discovered that any behavioral change has discrete stages of awareness and receptivity. Individuals change depending on where they are in terms of these stages. Thus, different stages require different messages. According to Prochaska, the five stages of behavioral change are: *precontemplation*—individuals are not seriously considering change in the next six months; *contemplation*—individuals are seriously considering change; *preparation*—

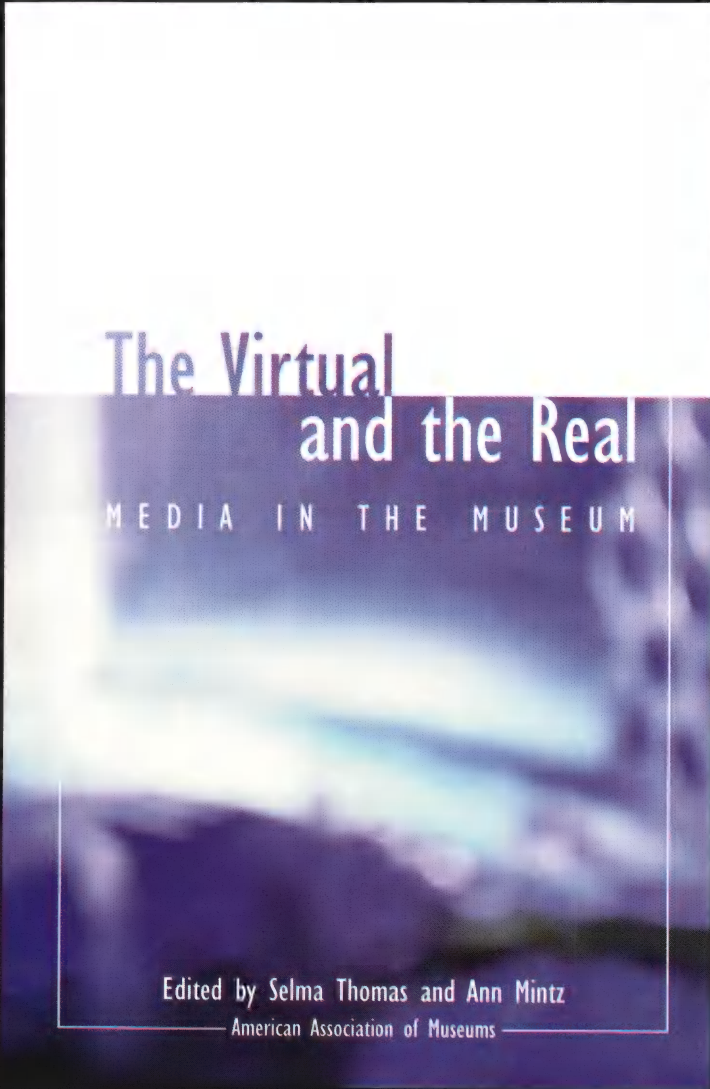
people are ready for change and are actively planning for it; *action*—people are actually involved in the change; and *maintenance*—the stage that follows change and involves continued upkeep of the behavior.

There are whole populations within a community who are at the precontemplation stage with regard to museum-going. These individuals do not go to museums and may not even be aware of museums. Changing their behavior begins with messages that make them aware of the museum and make them appreciate that museum-going might offer something of value. The goal is not to get them to visit a museum immediately, but to convert them into contemplators.

Contemplators are aware of the museum; in fact, they are likely to say, “Yes, I’ve heard of that place; I’m planning on bringing the family there some day.” The challenge is to make them believe that there is some urgency or need that requires them to go sooner rather than later. In the past, most people who did not visit museums indicated a lack of awareness of museums, a lack of interest in the content of museums, a lack of time or resources, and/or a perception that there was little intellectually, culturally, or socially compelling about museums. In the future, this list is likely to be shortened to either a lack of interest in a particular museum or a lack of time or resources. A larger percentage of the public will come to share the belief that museum-going provides an intellectually, culturally, or socially worthwhile experience. Because of this belief, people will become increasingly aware of the existence of museums within the community.

For example, in two very recent random telephone surveys, 70 percent of Los Angeles residents claimed to be aware of the California Science Center, and nearly 100 percent of Denver-area residents claimed to be aware of the Denver Museum of Natural History; nearly as high a percentage claimed to have visited at least once in their lives. Increasingly, Americans are becoming museum-going contemplators. This does not mean that everyone does or will go to museums, but it does mean that virtually everyone will be predisposed to go. Prochaska’s research pinpoints the problem: How do museums move those contemplators into the preparation and action stages?

Unlike precontemplators, contemplators are open to feedback and information. They are receptive to advertising, word-of-mouth recommendations, and promotions. However, they are likely to be ambivalent about the consequences of not going to museums, inclined to feel that waiting an extra month or year, for that matter, will not directly affect them. Hence, this is the group that needs to be convinced that it is important to go to the museum soon. The motivator will vary according to the specific needs and interests of the population. It may be a once-in-a-lifetime exhibition, the opportunity to participate in a culturally specific event, a non-exhibit-related event, or a field trip or family-oriented program. Whatever the motivation, the key



The Virtual and the Real

MEDIA IN THE MUSEUM

Edited by Selma Thomas and Ann Mintz
— American Association of Museums —

The increasing impact of interactive multimedia, film, video and other forms of new technology on museums and their publics. With chapters by Selma Thomas, Ann Mintz, Michael H. Robinson, Lynn D. Dierking and John H. Falk, Ruth R. Perlin, Jay A. Levenson, Stephen Borysewicz, Robert J. Semper, Scott Sayre, Kristine Morrissey and Douglas Worts, and Judith Gradwohl and Gene Feldman.

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is to transform museum-going from something that “could happen” to something that “should happen.”

By contrast, individuals at the preparation stage do not need to be convinced to go to a museum; rather, they require reinforcement and reassurance of the benefits of going. Testimonials from satisfied visitors provide such reinforcement. Inertia is the greatest enemy of out-of-home leisure venues. Blasting individuals, even those committed to going, out of their homes is always challenging. Individuals at the preparation stage also want specific information about how to get to the museum. For these individuals, maps, information on parking and public transportation, and museum guides that provide additional tips and information are highly appreciated.

Most museum staff assume that the individuals in the next two stages are relatively unimportant to the topic in question. Nothing could be farther from the truth. Like all complex behavior, doing something once is no guarantee of a long-term commitment. Museums must ensure that all visitors, particularly first-time and infrequent visitors, feel welcome, comfortable, and successful. One knowledgeable individual, Laura Castro de Cortez, former diversity and outreach coordinator at the Des Moines Art Center, advocates an “inside-out” approach to audience diversification. She believes that a museum should not initiate any *outside* efforts at broadening audiences until it has established sufficient strategies for dealing with new audiences *inside* its walls. For example, if efforts are being made to attract more Spanish-speaking visitors, there should be brochures, audiotapes, and/or guides available in Spanish when those visitors get to the museum. Unless things are done, and done well, to accommodate the special needs of new and infrequent visitors, they are unlikely to become repeat visitors.

Similar issues surround the group of individuals in the maintenance stage. Reinforcing the learning, challenging, novel, and culturally worthwhile aspect of museum visits, as well as reminding past visitors that the experience was distinctive and enjoyable, will help to motivate individuals to plan future educationally oriented leisure outings to the museum. Providing suggestions for extending the museum experience, through repeat visits and other free-choice learning experiences, will help to build both good will and a long-term relationship. Just as museum-going is a lifelong opportunity, maintaining an audience requires a lifelong effort.

Personal and Cultural History

Perhaps the two most important determiners of museum-going behavior are personal interest and culture. To interest prospective visitors, museums should focus on content and substance, on what they do and know best. Insecurity has led to some terribly misguided marketing efforts. Some museums have tried to reach new audiences by countering what they per-

ceive as negatives—that museums are boring, stagnant, unwelcoming, crowded, and expensive. Although all of these concerns may have some basis, they do not greatly influence why people visit museums. People go to museums despite their shortcomings and because of what they have to offer—first-rate, authentic experiences related to art, history, science, etc. The way to broaden audiences is to emphasize the positive.

From a variety of studies, we now know that leisure experiences are strongly influenced by cultural and social interaction. One of the best predictors of whether or not an adult will go to museums is whether or not she was taken to museums by her parents when she was a child. Unfortunately, this is not an area where all Americans have had equal opportunity and exposure. For a range of reasons—including racism, poverty, or growing up in rural areas or foreign countries where few museums exist—many minorities, recent immigrants, and members of the economic under-class grew up without a museum-going tradition. Countering this history represents much of the challenge facing those who wish to broaden museum audiences.

The key is to develop greater cultural and social connections with target communities. For example, historically the church has stood at the center of many African-American communities. A number of museums have found that developing cooperative programming and good working relationships with the leadership and congregations of African-American churches is an extremely effective way to reach new audiences. In a similar vein, sponsorship of Asian cultural festivals has familiarized members of the Asian community with the museum community. Involving individuals from diverse communities in the work and leadership of the institution is also fundamental. The key is for the museum to develop trust and ultimately be identified as a socially and culturally relevant part of the community. This will not be accomplished overnight. Although a grant may permit you to begin the process of reaching out to underserved communities, sustained, long-term effort is required to accomplish the task.

Environmental Factors

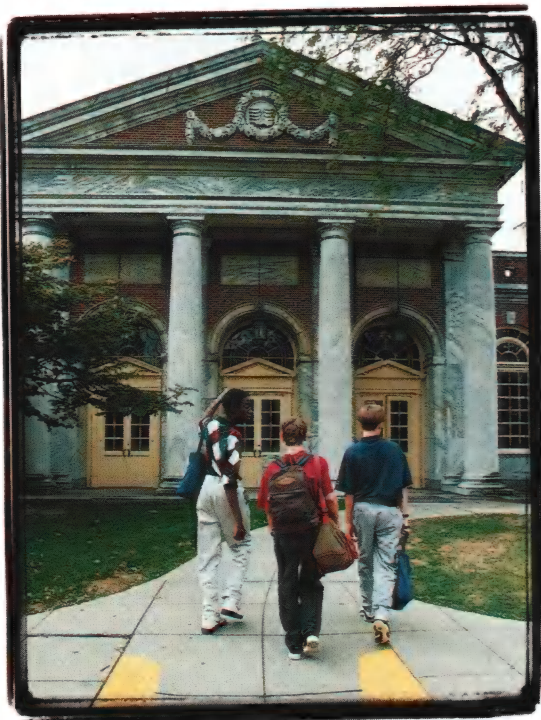
There are a variety of factors, cues, and experiences within an individual's environment that influence museum-going. They are often the last incentive required to move a contemplator into a preparatory or action stage. The most important of these, and also the hardest to control, is word of mouth.

For example, an audience diversity project at the Des Moines Art Center discovered that word-of-mouth recommendations from Spanish-speaking friends and family were the most effective way to increase visitation by the local Hispanic community. This required having Spanish-speaking individuals familiar with the museum willing to spread the word. One innovative strategy the museum used was to host field trips for

(Please turn to “Museum Audiences,” page 61)

Museums and the Charter School Movement

In the continuing exploration of how museums might best fulfill their missions as educational institutions, a few have gone to the heart of the matter: they opened charter schools within their walls. Case studies from Michigan, California, and Arizona provide a report from the field—and the classroom.



The Most Public of Public Schools

By Wendy Pittman and William S. Pretzer

THE HENRY FORD ACADEMY OF MANUFACTURING Arts & Sciences is a four-year public high school academy—a charter school—located on the premises of Henry Ford Museum & Greenfield Village, Dearborn, Mich. The museum and Ford Motor Company are the founding partners of the academy, which is chartered by Wayne County RESA (Regional Educational Service Agency). The academy opened with 100 ninth-grade students in the fall of 1997 and will graduate its

first class in 2001, when it will have its full complement of 400 students in grades 9 to 12. Students are selected by simple lottery from applicants in Wayne County. The faculty, all Michigan-certified teachers, have been recruited from industry and education. As defined by the charter, the board of directors includes three representatives from the museum, two from the corporate partner, one superintendent of a local public school district, and one parent of a student attending the academy.

The academy is the first major collaborative effort of its type involving a global corporation, a renowned not-for-profit cultural organization, and the public schools.

Imagine a public school where students have immediate access to the resources of a great museum or science center. Imagine students with direct access to the skills and perspectives of a major corporation. Imagine a public school where students and teachers see and are seen by 1 million visitors a year! Think about the students' ability to actively interpret past, present, and future. How might such a school affect teaching and learning? What impact would it have on its sponsoring organizations?

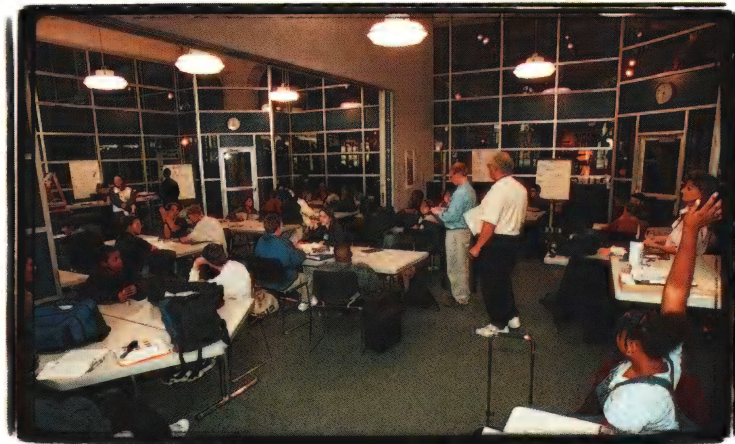
The Henry Ford Academy of Manufacturing Arts & Sciences is being developed with these characteristics and questions in mind. The goal is to provide a model that links public education as broadly and deeply as possible with the resources and activities of the larger community, in this case, the business world and the cultural community. This is a school of choice—not for everyone, simply one way of customizing education for students' diverse needs. The vision is rooted in a commitment to public accountability and a belief in the power of institutional collaboration.

In 1993, Gov. John Engler signed a bill allowing for the creation of charter schools in Michigan. Engler chose the steps in front of the Scotch Settlement Schoolhouse in Greenfield Village as the site for his educational reform bill ceremony, noting that he hoped for a charter school at Henry Ford Museum & Greenfield Village as well as at other cultural organizations. He was, in fact, merely updating Henry Ford's original vision. Ford's indoor/outdoor museum was dedicated in 1929 and the Greenfield Village School opened in that same year. At its height, just before World War II, the school enrolled more than 400 students in grades 1 to 12. The organization operated as an independent school as well as a museum for the visiting public until the school closed in 1969.

In fact, the museum leadership had focused increasing attention and resources on an expanded educational mission before the governor's comments. Former Museum President Harold K. Skramstad, Jr., initiated a thorough review of the museum's mission in 1992, which resulted in the board of trustees' adoption of this mission statement:

Henry Ford Museum & Greenfield Village provides unique educational experiences based on authentic objects, stories and lives from America's traditions of ingenuity, resourcefulness and innovation. Our pur-

Wendy Pittman is president, Henry Ford Academy of Manufacturing Arts & Sciences, and William S. Pretzer is senior leader for educational strategy, Henry Ford Museum & Greenfield Village, Dearborn, Mich.



Opposite and above: Students at the Henry Ford Academy of Manufacturing Arts & Sciences, a public high school on the grounds of the Henry Ford Museum.

pose is to inspire people to learn from these traditions to help shape a better future.

Once the governor made his announcement, the museum was deluged with offers to start charter schools on the museum's grounds. Local teachers, parent organizations, and New York's for-profit Edison Project made serious proposals. A charter school, however, was but one of several vehicles considered by museum staff. In February 1995, Steve Hamp, then director of educational programs (now the museum's president), invited two local educational leaders to explore mutual concerns and opportunities: Mike Flanagan, superintendent of Wayne County RESA (Regional Educational Service Agency), and Renee Lerche, then director of strategy process and planning for Ford Motor Company. Both had reputations as innovative educators.

Hamp, Flanagan, and Lerche were convinced that problems in the public schools demanded solutions developed in conjunction with other social sectors. They were intrigued by the possibilities of a collaboration among the public, not-for-profit, and corporate sectors. They decided to explore the potential of a charter school.

Thus began a 14-month feasibility and preliminary planning process. Initial conversations brought together a number of possible participants including local community colleges and universities, educational consultants, businesses, and community groups. Discussions focused largely on the issues of vision and mission, but governance structures, curriculum, faculty, and facilities all received attention. Using a grant from the Ford Motor Company Fund, the project contracted for planning consultants from the College of Education at Michigan State University.

The group hammered out approaches to fundamental issues. Every decision involving governance and legal oversight, location, and philosophy was investigated, debated, and understood to be full of implications and consequences:

- The museum and motor company would be the founding partners and would be formally represented on the school's board of directors along with a superintendent of a local public school district and a parent.
- Wayne County RESA would charter the school and provide legal oversight, thus permitting student applications from the entire county.
- The school would be a four-year high school committed to an intensive use of innovative instructional technologies and employing the theme of manufacturing as a lens through which to develop an interdisciplinary curriculum that would meet state and national academic standards.
- The school had to model innovative approaches to teaching and learning; aspects of the school would have to be replicable elsewhere; if the school's approach and program were only successful for 100 students a year, it was not worth the effort.
- Facilities would be developed on the grounds of the museum using start-up money committed by the Ford Motor Company Fund.
- The school, to open in 1997 and graduate its first class in 2001, would be named the Henry Ford Academy of Manufacturing Arts & Sciences.

In April 1996, Gov. Engler joined Ford Chairman Alex Trotman and William Clay Ford, Jr., chairman of the museum's board of trustees, to make the public announcement. That left 15 months to make all the arrangements—facilities, staff, curriculum, students, just to name the most obvious—for the first day of school.

A steering committee composed of senior leaders of the sponsoring partners oversaw the work of staff teams devoted to facilities; curriculum; student activities; community information; student application process; faculty and staffing; instructional technology; organization and governance; transportation; funding; and professional development. Corporate, museum, university, and public school staff participated on all teams, contributing experience, expertise, and judgment. Each team faced its own challenges and struggles. For example, existing school boards



The academy's classrooms are within full view of the museum's public areas.

generally approve new institutions, but in this instance, the board structure had to be defined before the school could begin operations.

Steven Bingler, president of Concordia Architects of New Orleans, was named the academy's principal architect. Bingler's design process emphasizes participant involvement, linking the built environment with the curriculum and incorporating existing resources as much as possible. He devised a master plan for campus development. Building on the museum's existing facilities—a cafeteria, rest rooms, auditorium, pool—allowed planners to envision a 400-student high school for a fraction of the typical cost.

The goal was to integrate the school and museum environment as much as possible, but provide as much separation and security as necessary. Using a storefront glass-with-aluminum-grid system, the offices and classrooms are visually accessible to museum visitors but sound separation and fire-code issues are satisfied. Located in the main exhibit area of the museum, the academy's offices and ninth-grade learning studios are within full view of hundreds of thousands of visitors a year.

The rest of the school is located in Greenfield Village. The farms, fields, and historic structures of the village will again be the focal point for formal education. Non-historic structures such as an old restaurant and arcade are being converted into learning studios, project rooms, staff offices, and a cafeteria. Eventually, some historic structures, such as Thomas A. Edison's Fort Myers, Fla., laboratory, will be converted for use by the academy students as well as museum visitors and summer camp participants.

Learning Designs, Inc., a curriculum development firm in Auburn Hills, Mich., was contracted to initiate the curriculum development process. This firm conducted an assessment of national and state curriculum standards, including standards for advanced manufacturing education; held workshops with university and public school educators on innovative curriculum approaches; and interviewed business and industry representatives on skills

needed for the global economy. The resulting curriculum framework, and several manufacturing projects that help students see real-world applications for their discipline-based studies, are refined and developed into actual lesson plans by the teaching staff.

Due to Michigan's charter school law, creating the student body was simple enough. The law stipulates that eligi-

bility for charter schools is limited only by the geographic area served and the student's grade level. By virtue of a charter from the Wayne County RESA, students from Wayne County were eligible to apply. The county is home to Detroit and 33 adjacent school districts of widely disparate socio-economic and demographic characteristics.

All students in the eighth grade during the 1996-97

The Charter School Debate

Horror stories from public schools have given public education a nefarious reputation, deserved or not, for inflexibility, fiscal mismanagement, and an inability to teach, engage, or even control their students. Critics of the traditional public school system contend that school districts hold a public educational monopoly, leaving dissatisfied students, teachers, and parents with no options. Educational reform has become a catch-phrase of the 1990s, sparking interest in a variety of alternative teaching methods. New techniques range from drug supplements that chemically focus concentration to custom-tailored curricula for specific learning styles. Prominent among the reform efforts is the charter school, which has struggled to establish itself as a viable alternative to traditional public schooling.

Since 1991, the year the nation's first state charter law was passed in Minnesota, the number of states with approved and operating charter schools has risen to 24, including the District of Columbia, with nearly 800 functioning schools (as of May 1998). The late Al Shanker, president of the American Federation of Teachers from 1974-1997, coined the term "charter schools" for their defining characteristic—a legislatively authorized charter that grants new or transitional schools a degree of autonomy in return for the school's accountability and, it is hoped, improved performance. Charter schools are funded the same way as public schools—from the state or local

education budget, which comes from the taxpayer. Though each state has its own specific laws, charter schools in general are free from most state educational regulations and restrictions. Regulations that still apply include non-sectarianism; civil rights, health, safety, and public disclosure laws; no tuition; and, in most cases, no admission requirements. Because they are on average significantly smaller than public schools, charter schools claim they can more effectively cater to their students' individual needs and abilities.

For a school to receive a charter, the group organizing the school (such as a community, university or college, or for-profit entity) must propose its mission and goals, administrative and financial plan, a solid curriculum, and a method by which to assess its progress. The proposal is considered by a charter-granting body, which varies from state to state, but can include the state's board of education, school districts, or school boards. Some states are more supportive of charter schools than others and, in the more cautious states and cities, a charter proposition may encounter vehement opposition.

Much of the opposition stems from fears that a charter school will absorb the high academic achievers from traditional public schools, lowering the public school's academic performance; that charter schools will erode the public school system's financial base; that charter schools will go unchecked, providing inadequate education; or that they will not offer services to a socio-

economically diverse student body. Proponents of the charter school movement cite the accountability clause of charter legislation. They point out that in most states charter schools have an allotted time to reach their goals (usually three to five years), after which the school is assessed and may be closed if it has failed to demonstrate success; the existence of the school depends on its accountability.

Yet, there is much controversy over how a charter school's performance can be gauged. Some believe that standardized tests are straightforward, easy-to-interpret methods of assessment. But charter school advocates contend that it is unfair to judge traditional public schools and charter schools by the same criteria because charter schools do not teach standardized curricula. In addition, traditional public schools that fail to meet minimum performance levels continue to function, whereas a failing charter school would lose its charter.

Aside from those conducted by private institutions, such as the Hudson Institute, few in-depth studies have been completed. The Department of Education's two-year survey, completed in 1997, proved inconclusive, but it is currently conducting a four-year survey, due in 1999, which promises more decisive results. For more information about starting a charter school, go to: www.uscharter schools.org.—*Theodore Hudson*

school year from the 34 districts were eligible to apply to the academy. In fact, 616 of the more than 10,000 eligible students did apply. From these, 100 would be randomly selected in a computerized lottery process conducted by an independent accounting firm. They would become the Henry Ford Academy Class of 2001. Of the 616, 110 were invited to attend the orientation meeting, with numbers 101 through 125 placed on the waiting list.

More challenging for the school, and more critical to its very spirit and mission, was ensuring that the student body would be representative of the communities of Wayne County. An extensive community and family information system was established. Advertisements were placed in major metropolitan newspapers, suburban weekly publications, and Michigan's major African-American newspaper. Radio advertisements also ran on a variety of stations with very disparate demographic profiles. The museum, Ford Motor Company, and Focus: HOPE, a well-known community organization in Detroit, included information about the academy in their widely distributed publications. Materials were distributed to all school districts in the county and to the parochial schools. Groups representing ethnic communities, particularly the African-American, Hispanic, and Middle Eastern communities, were invited

Well before this student profile was known, the planning staff recognized that these pioneering students would face serious transitional issues, beyond those that affect any child moving from middle or junior high to high school. These students were moving to a school that did not yet even exist. They were going, for the most part, on their own, without their neighbors, friends, or former classmates. They were not going to a traditional school; they would be attending classes in a museum. And they were going to a school that proclaimed that it would be unlike schools they had previously attended.

The staff planned an orientation week that focused on important aspects of student life. This consisted of activities that helped students and staff to get acquainted, discussions about diversity and respect, introductions to key Ford Motor Company and museum participants, tours of public and behind-the-scenes areas of the museum, and training in public speaking and press relations. The staff recognized that going to a school in a veritable "fish bowl" required that students be prepared to handle public interaction gracefully and effectively.

These activities all contributed to the students' recognition of the five key developmental areas defined for academy students. These areas include communication, thinking

The staff recognized that going to school in a veritable "fish bowl" required that students be prepared to handle public interaction gracefully and effectively.

to an informal dinner at the museum and encouraged to distribute information. Finally, a series of seven community meetings were held in different locations throughout the county, from the inner city to the suburbs.

The result was truly gratifying: a diverse population of applicants, representing families from all over the county and almost equally divided between girls and boys. The lottery draw resulted in exactly 50 boys and 50 girls being selected in the first 100. These students came from Detroit and 18 separate suburban communities; 69 came from public schools and 31 from non-public schools. Fifty-five were African American and 35 Caucasian with the rest divided among three or four more ethnic backgrounds. Approximately one-fourth of the students qualified for the federal free or reduced-cost lunch program. Their previous educational backgrounds ranged from privileged and high achieving to less-than-adequate and scoring well below grade level. This past March, a similar process was followed that resulted in over 520 applications and an equally diverse entering class of ninth graders.

and learning, personal management, and technology, as well as academic content. Academy faculty not only teach their academic subjects, but they are also models for the other areas of student growth. Drawing on discussions within the business as well as the educational community, planners focused on these five developmental areas as essential to each student's future success. Regardless of individual hopes and ambitions, the future demands that individuals:

- know how to communicate thoughts and information effectively in the diverse, global society,
- know how to employ the appropriate technology with the appropriate care for the appropriate ends,
- know how to conduct themselves respectfully and responsibly, and to work in a variety of environments with people different from themselves, and
- are aware of their thinking processes and recognize methods of improving their ability to master new concepts, skills, and attitudes.

Recognizing these issues is no innovation. What is innova-

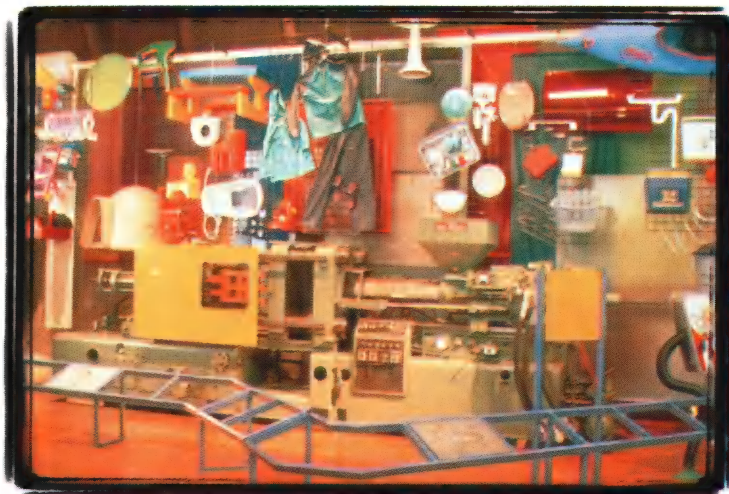
tive is making them elements of the school day along with math, science, social studies, and language arts and creating developmental opportunities and rubrics for assessing student growth and achievement. Academy staff and their partners are working to make goals and standards in these areas as demonstrable as those of the academic disciplines.

Parents play a big part in the process of standard-setting as well. Parents helped define the dress code and the student code of conduct. Parents have raised funds, distributed the school's newsletter, sponsored social events, and worked with staff to bring together content experts and students. Plans are underway to connect parents to the school via the Internet.

Of course, conceptualization, planning, and orientation are essential, but, as we say in the Motor City, "the proof comes when the rubber meets the road." Launching any new enterprise is fraught with challenge and success is commonly defined in degrees. So let's start by noting that the first semester daily attendance rate for this school averaged 96 percent, and that included students who had to ride public transportation for up to two hours each way to attend class. Retention rate between the first and second years is expected to be better than 90 percent. This is a high school that students want to attend.

It is a school where the teachers are encouraged to develop lesson plans that draw on the resources of the World Wide Web, the museum, and Ford Motor Company, as well as more traditional sources. Textbooks are found alongside laptop computers. Company employees have served as "academic coaches" and project experts. The boys' basketball team used a nearby junior high school gym and school dances were held in the museum's ballroom. The museum's employee cafeteria is now also the school's cafeteria. Many employees, who looked forward to a moment of quiet in the private cafeteria, were concerned about having 100 ninth-graders eating there. However, schedules were devised so that there were no more than 35 students in the cafeteria at one time, and the academy had a staff member monitor the students while they were dining. Field trips included a play at Wayne State University and a visit to the Ford automotive design center. Student activities range from publishing a newspaper to a laptop computer club as well as student government, sports, and social events.

Students use museum artifacts and exhibitions for analysis, inspiration, and association. For example, students in math class used the museum structure itself as a resource, making estimates and calculations of geometrically symmetrical window, wall, and ceiling areas as well as irregular exhibit spaces. Clear plastic covers on light switches and security boxes provide opportunities for science and



Science lessons about polymers begin in front of the museum's exhibition of plastic goods.

technology lessons. Emphasizing the "muse" in "museum," students in the language arts class found a spot in the museum and recorded their impressions of the environment, once in prose and once in poetry. Students produced brass candlesticks using early 20th-century machine tools and calculated tool speeds, feed rates, and mechanical advantage in the historic Greenfield Village machine shop as part of their study of physics. A discussion in civics began in front of the chair Abraham Lincoln was sitting in that fateful night at Ford's Theater.

In part, our experiment is to see how the direct, authentic world of the museum and the interactive, virtual world of electronic media complement one another in education. This first year of museum use was exploratory in nature. There was no effort to impose a "museum learning" philosophy on the teachers and students. Rather, each teacher was encouraged to find ways to incorporate resources at hand into their lesson plans. With more time for preparation in this and succeeding years, academy staff will work closely with museum staff—"museum subject-matter experts"—to prepare activities that more extensively exploit museum opportunities. Parallel discussions occur with Ford Motor Company staff in the effort to connect needs with opportunities. Similarly, this first year has been an experiment in the use of computers, Internet-based communications, and the World Wide Web. Next year, those resources will be more intensively employed in daily activities.

It is clear that teaching and learning does not happen just in school; nor does it happen just between 7:30 a.m. and 3 p.m.; nor does it involve only 5- to 18-year-olds and a smaller percentage of 18- to 22-year-olds. New kinds of educational experiences are needed to prepare adolescents for a world where one is constantly learning and applying new knowledge, skills, and attitudes. Not allowing school

Learning by Doing: Comments from the Founders of the Henry Ford Academy. . .

STEVEN K. HAMP

President, Henry Ford Museum & Greenfield Village

Why, I have been asked, should Henry Ford Museum & Greenfield Village take on an effort as complex, costly, and long-term as a public school academy?

. . . Henry Ford created this museum as one of the many educational endeavors that he supported over the years. It embodies Ford's educational philosophy that students are best served by "learning by doing" in direct contact with primary sources and by connecting America's traditions of ingenuity, resourcefulness, and innovation to contemporary, real-world issues. I love the idea that this innovative school is rooted in the original educational mission of this museum. . . .

The museum's educational approach and mission emphasize a wide spectrum of programmatic elements from mass programming to ever more highly mediated and participatory activities. These range from traditional class field trips through school partnerships to individualized mentoring programs to, most recently and intensively, an in-house school. Learning from the academy will make us a better museum.

Today, as in Henry Ford's day, we believe that a strict reliance on verbal and mathematical learning styles is not the best approach for many students. We know that many students find museum-based resources and experiences highly motivating and effective learning tools. The academy is one place where these ideas can be tried, evaluated, and refined over the long-term. . . .

Even with all of this, we ask ourselves if we are doing enough. Are we producing enough of social value to merit the support we need from society? How do we push through from being an "enhancement" to education to provid-

ing essential educational value? We believe the academy is one way of developing and demonstrating the fundamental educational contribution that can come from the cultural community.

Henry Ford said, "Education is not preparation for life, it is a part of life—a continuous part." Our mission is to embody this in the daily life of this museum and in its educational activities for people of all ages.

MIKE FLANAGAN

County Superintendent, Wayne RESA

A favorite quote of mine reads, "If you always do what you have always done, you will always get what you have always gotten." There's an important message in those words for those of us in education; we cannot continue to do things the way we have always done them—putting students in 900-square-foot boxes day after day, force-feeding math and history to them—if we expect to raise achievement among all students.

. . . I am convinced the Henry Ford Academy is already serving as a national role model for education reform. In the year that the academy has been in operation, we are already hearing that it is having a positive impact on the traditional public schools in the area. One local superintendent commented to me that he can tell the academy has put pressure on his principals and teachers to examine and improve their programs.

. . . Good charter programs, such as the Henry Ford Academy, can provide a means for public education to adapt to the changing needs of society and the growing desire of parents for choice, while building on the strengths of our existing system. They are public schools with public oversight, and public oversight of education is critical to our democracy. I fear that if we do not open public education—and our minds—to

some innovations such as charters, we put the entire system in jeopardy.

RENEE LERCHE

Director of Workforce Development, Ford Motor Company

Our involvement in the academy is linked to a view of education reform as a key work force development issue for the company. In today's intensely competitive global economy, a highly skilled work force is critical to our survival and continued success. In a knowledge economy, where capital is mobile and advances in technology are quickly replicated, human capital is the key to a company's competitive advantage. The education system is our supplier in this area, and we have a vested interest in its health and well-being. Investing in dynamic new models of reform like the Henry Ford Academy is therefore not a peripheral issue, but instead a critical activity that lies at the core of our mission and strategy.

Ultimately, though, it is an issue of good corporate citizenship. As a member of the community, we have an obligation to do our part to work to address critical issues facing the community, and few issues are as important as the quality of the educational opportunities we provide for our children. At Ford, this commitment to education is not just a slogan—it is a part of our history. Throughout his lifetime, Henry Ford had a deep interest in education, founding a number of K-12 schools and other educational institutions. These schools linked the academic knowledge that a student learned in the classroom with what he or she might later do in the workplace. In sponsoring Henry Ford Academy, the company continues to expand on its rich legacy of supporting public education.

to be separate from the rest of life—to connect culture, politics, business, family, and public life with education—is a challenge for us all.

The Henry Ford Academy of Manufacturing Arts & Sciences faces that challenge every day. It draws on its part-

ners for opportunity and inspiration. Its partners—museum, corporation, public schools, and higher education—are strengthened and inspired by their partnership with each other and with the academy.

THE MUSEUM SCHOOL: A Model for Educating Through the Arts

By Gwen Fowler

FOR SAN DIEGO'S CHILDREN'S MUSEUM/MUSEO DE los Niños, the inspiration for a museum school came from Executive Director Robert Sain's experience in Chicago. There he had worked with Michael Spock and a group of museum professionals to develop a new kind of public school that would use the collections, exhibitions, programs, and facilities of Chicago's leading museums.

That was in the spring of 1992. In August of that year, Sain was recruited by the board of the then-named and newly homeless Children's Museum of San Diego. His first priority was to find a new location for the museum, which had been evicted (due to an upcoming renovation) from its former retail mall facility. Sain first secured a strategic downtown site. He then expanded the museum's vision to embrace the notion of the nation's first kids' block—an innovative mix of cultural, social, and health service organizations and businesses that would serve the children and families of the greater San Diego region. The idea of a museum school developed as a natural extension of the museum's new mission, philosophy, and direction—to provide arts-based learning experiences to adults and children.

Sain's idea for a school gained enthusiastic support from the museum's board and staff. In late 1994, Barbara Broderick, the museum's then director of development, wrote a proposal to the San Diego City Schools' Board of Education requesting that a charter be granted to create the Museum School, a school that would "use the exhibitions, programs, facilities, and relationships of the Children's Museum of San Diego and other San Diego cultural institutions to . . . teach basic, meaningful life skills to the ordinary child." It would serve 80 children in grades 3 to 6; include regular visits to area museums; utilize the services of museum curatorial, education, and administrative staff

on research projects, curriculum design, and evaluation; provide apprenticeships for students with museum staff (curators and exhibition designers); afford behind-the-scenes museum experiences not available to children in other public or private schools; and offer the opportunity for collaborative work, for both students and teachers, with the artists, designers, architects, scientists, writers, and business people associated with the museum.



A visitor to "Memory Masa," an exhibition designed by young students at the Children's Museum/Museo de los Niños.

The San Diego City Schools' Board of Education approved the proposed charter in February 1995. The proposal was then forwarded to the California State Board of Education. In May 1995, only six months after the original proposal had been submitted to the local school district, the Museum School became the 81st charter granted by the state of California. It was also one of the first school charters granted to a U.S. museum.

News of the museum's charter school was released to the public. Soon, parents who wanted to register their children (some of whom were not yet born) began calling the museum. Sain and the entire staff celebrated the victory

Gwen Fowler is marketing director, Children's Museum/Museo de los Niños, San Diego.

and the school's popularity. But then members of the community, who knew of the museum's day-to-day financial demands, began to challenge the practicality of opening a school. According to Sain, they argued "Wait a minute! Your front door is broken and you're trying to start a school? You don't have e-mail, and you're trying to start a school? You don't even have one red cent of endowment, and you're trying to start a school?" His reply to every challenge was, "That's right!" The Museum School was not merely "a nifty or noble pursuit for the museum," says Sain.



"Memory Masa," a fantasy kitchen covered with a painted canvas, was designed to evoke thoughts of home and childhood.

"It was a strategic interest of the future of the institution." His hope was that the school would strengthen the institution's position in the community and with area schools by demonstrating the museum's value as a resource for students and teachers.

Despite the broken front door and lack of e-mail, the Children's Museum/Museo de los Niños was (and continues to be) supported by increasing numbers of adults and children. The strategic solution, then, became to expand the museum's reach into the community and into the realm of education funding. As Sain says, "Our interest was really not in the politics of a charter school. . . . Our interest was in how to apply the resources of museums. In our case . . . a charter was the only way to do it."

In retrospect, a charter was only *one* of the ways to do it. During the 1997/1998 school year, the museum launched Art Lab, an education initiative developed in cooperation with the San Diego City Schools. Designed by an executive committee that included Kay Wagner, a museum board member and director of visual and performing arts for the San Diego City Schools, Art Lab was developed to promote

the museum's mission of "learning *through* the arts" and to demonstrate the link between learning, relationships, and creativity and their effect on student achievement. It also became a way to test the efficacy of using the exhibitions and artists associated with the museum to teach basic skills to elementary school children, the premise of the Museum School. One lead artist was selected for Art Lab, and two more worked with children in a classroom at Walker Elementary, a local public school whose student population most closely represented San Diego's demographic profile.

Walker's principal, Rich Cansdale, enthusiastically backed the new venture. But many teachers were reluctant to try Art Lab, feeling that their work loads were already too heavy. Cansdale and Wagner persuaded the teachers that Art Lab, instead of adding more work, would help them find new ways to approach their curriculum requirements. Artists contributed to Walker Elementary's curriculum, not as adjunct performers, but as integral partners in the teaching of the basic material. An exhibition and the accompanying activities developed by museum staff became the basis for the Art Lab's work with the Walker students. In fall 1997, the museum presented "Memories of Childhood," an exhibition organized by the Steinbaum-Krauss Gallery in New York. Students, teachers, and artists made field trips to the museum to view the show and, after several months' work in math, language, writing, and social science, the students designed and built an exhibition of their own called "Memory Masa." (The title, chosen by the students, may be loosely interpreted as "mass or group memory.") This was a colorful womb-like kitchen constructed from a metal frame and covered with a canvas skin painted with words and symbols drawn by the students. Inside, the students installed unique appliances, including a velvet refrigerator and a sloping counter (designed for people of various heights). They also incorporated sensory and visual cues—such as fragrant potted herbs, family photographs, and recipes—to stimulate visitors' thoughts of home. Throughout the exhibition, visitors were encouraged to explore a variety of issues relating to their memories of home and childhood—a charge similar to that given to the artists commissioned to create works for "Memories of Childhood."

At the end of the school year, the teachers at Walker Elementary, pleased with their students' performance, elected to continue the program in the 1998/1999 school year, and to incorporate Art Lab's teaching methods throughout the school. As a result of the continued success at Walker, the museum will make the Art Lab program available to more schools in San Diego. Sain's hope is that Art Lab methods can be applied in schools throughout the region.

The school's request to continue Art Lab, coupled with

recognition from the California State Board of Education, which presented Walker Elementary with a California Distinguished Schools award for its work with the museum, were strong indicators that the Museum School would work for both students and teachers. The next step was to push for funding the school.

Sain knew that the museum would not be able to raise funds for the school without assistance. He hired as a consultant a long-time colleague from his early days in Minneapolis, Wayne Jennings, an educator and proponent of school reform. Jennings had started and successfully operated several schools, one of which had won the Pacesetter Award from the U.S. Office of Education for being educationally exceptional, cost effective, and worthy of replication.

Jennings' first task was to obtain a planning grant from the California State Board of Education. He then set about creating a business plan and a budget. He developed policies, procedures, benefit packages, job descriptions, and a multitude of other essentials. He also helped to find, interview, and hire Carl Hermanns, the Museum School's new director.

Sain had discovered early on that as a charter school the Museum School would be eligible for a scant \$2,200 per student from San Diego City Schools. Jennings knew from experience that per-child allotments could fluctuate depending on class sizes and ages of students. He also knew that the formula amount that the school district offered

museum regularly to give invaluable feedback to the exhibitions department and artists so that they can become better at what they do.

The Museum School is located in a facility adjacent to the museum. Airy, open, and colorful, the school echoes the spacious interior of the museum's 30,000-square-foot structure. Its flexible floor plan is designed both for direct instruction (an entire class) and for cooperative learning groups—comprised of three to five kids—led by Hermanns or Sabrina Buselt-Carlon, a teacher recruited from Walker Elementary and the Museum School's only other employee. During the first year, Hermanns and Buselt-Carlon will incorporate into the curriculum "Design Worlds—*Diseño Mundos*," the museum's largest exhibition to date and the most comprehensive exhibition about design in the country created specifically for children. Funded by a \$460,000 grant from the Maxwell H. Gluck Foundation, "Design Worlds—*Diseño Mundos*" is intended to empower children with the language and tools necessary to explore the everyday world through the disciplines of graphic, industrial, fashion, and environmental design. The exhibition will open in four phases, starting in late 1998 or early 1999.

Based on the creative activities that will be developed for "Design Worlds—*Diseño Mundos*," one of the first projects on the agenda for Museum School students, according to school director Hermanns, is to design and build desks that the students will use throughout the school year. The desk project is one example of the school's approach to

One of the first projects for Museum School students is to design and build desks that they will use throughout the school year.

would not cover the day-to-day operations of the school. He researched San Diego City Schools' funding parameters and was able to secure more per-child funding by proposing that the Museum School open with 30 children in grades 3 and 4 (rather than 80 children in grades 3 through 6).

As a result of Jennings's efforts, the per-student allotment from San Diego City Schools to the Museum School increased from \$2,200 to \$5,700. That \$3,500 difference per child has allowed the Museum School to open in September 1998 with 30 third- and fourth-grade students. It has allowed the Museum School to launch its model program of using the exhibitions, programs, and resources of the Children's Museum/Museo de los Niños and other San Diego museums to teach children basic skills. It will allow the children who attend the Museum School and visit the

teaching that initially attracted parents and children to the school. It will employ basic design principles intended to enhance the students' math and motor skills. At the same time, the students' classroom work will inform the museum staff and the curators of "Design Worlds—*Diseño Mundos*" (Jonathan Ive, vice president of design at Apple Computer, fashion designer Zandra Rhodes, graphic designer Ivan Chermayeff, architect Adèle Naudé Santos, associate editor of *Wired* magazine Mark Frauenfelder, and artist Alan Kaprow) during the final months of planning and building the exhibition.

From the start, the idea for the charter school developed as a way to use the museum's resources to the fullest. The Museum School, Art Lab, and "Design Worlds" are happening at the same time because the museum was able "to

demonstrate impact on multiple levels and a smarter use of dollars,” says Sain. “‘Design Worlds’ will fill 100 percent of the museum for one year. So the major exhibition in the museum will serve the public. The major exhibition will

become Art Lab’s foundation. And the major exhibition will form part of the basis of the Museum School’s curriculum.” It is a terrific synergy that is, as Sain says, “an unbeatable combination.”

PARTNERS in the Arts

By Karen Butterfield

A CHARTER PUBLIC HIGH SCHOOL EMPHASIZING the visual and performing arts, Flagstaff Arts and Leadership Academy (FALA) is located on the research grounds of the Museum of Northern Arizona, Flagstaff, on pine-forested land, with the majestic San Francisco peaks serving as a natural backdrop. The Museum of Northern Arizona (MNA) collects and displays objects relating to Native American art and history, natural science, and contemporary art. Where appropriate, its art and science exhibitions are integrated into FALA’s curriculum. School lessons are centered within six 28-by-60-foot modular classrooms, but the museum shares its entire 400-acre campus with FALA’s students and faculty. Thus a visitor to FALA might encounter:

- high school students giving dance, dramatic, and musical performances in the museum’s lecture hall, or exhibiting their artwork in the museum’s galleries,
- teachers and administrators working with the entire museum staff to plan the academy’s integrative lessons,
- Earth science students and their teacher learning from the museum’s paleontologist as they examine fossils from MNA’s collection,
- art students sitting in a gallery featuring works by a Navajo artist listening as the artist explains how he incorporates color, texture, poetry, and cultural values into his art.

Inspired by his words, the students return to their classroom to begin sketching their own ideas.

This fall, the school will serve 145 students in grades 9 to 12. After two successful years of operation, FALA continues to strengthen its rigorous academic/arts programs with its museum partner. The Arizona and U.S. Departments of Education have cited this partnership as a model of excellence. In addition, other museums across the country are looking at FALA as a model for their own charter schools.

My interest in the Arizona charter school movement began in 1994, when 50 charter schools opened their doors

throughout the state. After 20 years of public school arts teaching and administrative experience, I wanted to start a charter school because I believe that a curriculum emphasizing the arts strengthens the whole child and develops analytical thinking skills. I investigated several arts-based schools, asked a lot of questions, and started writing a charter. In Arizona, one can apply for a charter through the local school district (which rejected my application), the state charter board, or the state board of education (which accepted my proposal). The lengthy and time-consuming application process requires a complete description of the school’s curriculum, an assessment model to measure student achievement, a detailed plan of the site and the classrooms, a financial plan for the first three years of operation, the structure of the board and how it will operate, and a parental involvement plan. The school answers directly to its sponsor—in FALA’s case, the state board of education—regarding such issues as finances, annual student assessment, and attendance. As the writer and legal signer of the charter, I was responsible for all of the above.

FALA’s charter was granted in January 1996, but I did not yet have a site for the school. My husband and I looked at a 10,000-square-foot facility in a shopping center, not the ideal environment for a high school setting. We also considered finding financial investors to purchase property and then leasing modular classrooms. By Feb. 1, our options were running out: If we did not find a workable site for the school soon, I would have to postpone the charter school for another year.

The partnership with the Museum of Northern Arizona began with a phone call to Kathy Chase, the spouse of an MNA board member whom I had known for more than 20 years. The day after the charter was approved, I called Kathy and asked whether the MNA could host the school, sharing the school’s modular buildings for summer outreach programs and more.

Less than a week later, Michael Fox, MNA’s director called and said he would hear my proposal. The rest, as they

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say, is history. Mike believed that hosting a school like FALA on museum grounds would strengthen MNA's programs for youth. He envisioned getting suggestions from high school students about how to design museums as intergenerational campuses that would better serve all youth. We both saw the school as an exciting venture that could counter the traditional paradigms of how museums and public schools serve the public. In addition, MNA's co-founder, Mary Russell Ferrell Colton, has been acknowledged as northern Arizona's first art educator. She was a painter who developed arts-based programs for local children and worked with Native American artisans in the development of their work.

Two weeks after that initial meeting, the proposal to house FALA on museum grounds was approved by the MNA's board of trustees. (Legally, the Museum of Northern Arizona is not responsible for FALA's operation and governance. That responsibility lies with me and the school's board, which includes MNA's vice president of museum services, Roger Clark).

We had no time to waste. Leadership from the museum and FALA joined forces to organize the school, proposing the site plan to city planning and zoning officials for approval and preparing for state inspections. I also applied immediately for two state and federal "stimulus grants"—another bonus of Arizona's charter law—designed to assist new schools with expensive first-year site costs. FALA received double the funds that other charter schools averaged; we believe this is because the state board of education viewed the school as a strong candidate for success due to its partnership with MNA. The \$82,000 grant was spent on preparing the grounds for the modular buildings, utilities, licensing costs, safety and health costs (class A fire alarm systems, etc.), and more.

Early on, Mike Fox met with the local school district superintendent to ensure relations would continue to be positive. This was a crucial step for us politically, as 10 charter schools had opened in Flagstaff in a two-year period and were considered "threats" to the local traditional school district. FALA and MNA have always viewed the partnership as community-based and accessible to all. After the school opened, I invited the superintendent and his board members to visit the site. FALA and MNA also obtained much media attention, soon becoming a local, state, and national model for a community partnership. Parents and community leaders phoned, exclaiming, "[We] wish we had thought of the museum [for the school]!"

The development of the partnership was centered upon several ground rules:

1. At both charter school and museum, there must be clear communication, based upon the values of trust, honest,

and mutual respect, across all departments (administration, education, security, volunteer coordination, etc.). Quarterly reports of FALA's progress are presented to the museum's national board of trustees.

2. The school and museum must remain autonomous while at the same time collaborating to strengthen the vision of both organizations. FALA and MNA maintain separate financial structures, and each has its own set of policies and standards. The school is responsible for all public school compliance issues.
3. Both museum and charter school must develop and maintain high standards of excellence. After its second year of operation, FALA continues to score above the local, state, and national norms on the Stanford 9



FALA's modular classrooms are located on the grounds of the Museum of Northern Arizona.

achievement test. Its academic program is as strong, if not stronger, than its arts programs. FALA is going through the rigor of the accreditation process.

4. Both organizations understand that they must be community-based. Therefore, MNA and FALA have worked to maintain strong relations with the local public school district, arts agencies, Northern Arizona University, professional artists, and community and civic leaders. Our goal is to best serve all children, not solely those who elect to attend the academy.

Learning about Museum Work

MNA's apprenticeship program is taught by Rachel Edelstein, the museum's manager of education programs and a certified teacher. This program teaches FALA students about all aspects of the museum—as a business, as a future work place, and as a service agent to the public through its arts, research, and science programs. Trained as junior docents, the students provide tours to other school-aged children and teens. This past spring, as part of the museum's annual Youth Arts Celebration and the students' final

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THE STRANGER AMONG US:

Managing the Guest Curator Relationship

By Catherine Zusy

The practice of hiring contract staff to curate shows has been common in American art and history museums for more than a decade. These guest curators have allowed institutions to expand their programmatic offerings. Often, though, the relationships among the contract staff, the institution, and the permanent staff have been marred by conflict over credit, intellectual control, and compensation. This article examines the phenomenon of hiring guest curators and offers insights—from both guest curators and museum administrators—about how to manage outside staff more effectively.

The use of guest curators is not new. The National Gallery of Art in Washington, D.C., was one of the first museums in the country to hire guest curators, using them for their very first exhibition in 1941, “The Great Fire of London, 1940,” and occasionally since about 1974, with the advent of larger international exhibitions, such as “The Exhibition of Archaeological Finds of the People’s Republic of China,” “Treasure Houses of Great Britain,” and “Circa 1492.” According to Chief of Exhibitions Dodge Thompson, typically, gallery administrators decided upon an exhibition topic and then found a subject expert to curate the show. Outside curators were brought in because the topics were beyond the expertise of the permanent curatorial staff (whose expertise reflects the institution’s holdings—primarily European and American art). While the permanent staff does organize the vast majority of the institution’s exhibitions—for example, the recent “Picasso: The Early Years, 1892-1906” and “Thomas Moran”—two of the 14 exhibitions offered by the gallery last year were organized by outside scholars.

Over the past 10 years, the hiring of guest curators has

become more common. More than 80 percent of the museum administrators who responded to a recent survey said that their institutions had used guest curators. It appears that the trend will continue, since the demand for ambitious museum programs is only increasing; curatorial departments are regularly understaffed (especially as funding for the arts has become more competitive); and academics are eager for opportunities to prove themselves and gather credentials. Furthermore, guest curators are part of a broader trend—outsourcing in museums.

The subject of guest curators has been of personal interest to me for many years. As chief curator at the New Hampshire Historical Society from 1991 through 1995, I worked with several guest curators and, since moving to Massachusetts, I have guest-curated shows at the Bostonian Society and the Museum of Our National Heritage in Lexington. I have spoken with dozens of museum personnel, co-organized a session for a New England Museum Association conference, and in February and September 1997 conducted two surveys on this topic. The first survey was of guest curators who were members of the Association of Independent Historians of Art (organized in 1982 to provide information and guidelines for independent scholars); 11 of 30 members responded to the survey. The second was of art and history museum administrators; 51 of 106 administrators responded. I was eager to establish:

- Who are these guest curators?
- Why are they hired, and how do they go about getting hired?
- What are they generally responsible for?
- What are they paid, and how do institutions establish their pay?
- How are guest curators credited? How are the institutional curators credited on the same exhibitions?
- What problems are institutions having with guest curators

Catherine Zusy is an independent curator based in Cambridge, Mass., and former chief curator of the New Hampshire Historical Society.

and why? What problems are guest curators having with institutions and why?

■ What advice do institutions and guest curators have about working together more effectively?

(I did not send the survey to directors of university art galleries because they often hire faculty and students—"insiders"—to curate shows and, consequently, do not face the same challenges as institutions that hire "outsiders." Also, smaller university galleries usually lack curatorial staff. I also chose not to poll administrators of science and children's museums because I wanted to focus on collections-oriented institutions with a permanent curatorial staff.)

Guest curators come from a variety of backgrounds. Most are academics, but many are former institutional curators, current museum curators, independent curators, private scholars, collectors, historians, and writers. Usually they are subject experts, although sometimes they bring a strong general background to the project and become subject experts in the process. Occasionally, they are members of a community or of an ethnic group to which the exhibition pertains.

Asked "why are you working as a guest curator?" most members of the Association of Independent Historians of Art (AIHA) gave one of the following answers: because of subject matter expertise, because of the flexibility of the work, or because they had successfully guest curated shows in the past. Others did it because they believed the projects were important, to gain experience between jobs, to enhance their curatorial reputations, or because they wished to avoid the burdens of museum administration. A few have made careers out of guest curating, supplementing their income by lecturing, teaching, appraising, writing, or editing.

According to many guest curators and museum administrators, institutions hire guest curators to augment regular exhibition programs so that the institutions can get someone well known by the field, perspective, expertise, or access to a collection; to contribute to program diversity; or because the institution does not have a curator. The Brattleboro Museum and Art Center in Brattleboro, Vt., falls into the latter category. There, Director Mara Williams hires as many as four guest curators a year. Williams explains: "We are a community-based museum. No one person could curate the range of multidisciplinary topics that we are eager to present." By hiring guest curators, Williams has been able to mount exhibitions on such diverse subjects as contemporary sculpture, historic underwear, and geometry as it relates to nature. Director Michael Conforti of the Sterling and Francine Clark Art Institute, Williamstown, Mass., also hires guest curators on occasion. Says Conforti: "When you have a small curatorial staff"—the Clark has a curatorial staff of four—"you can't always do a serious show each year, so you look at guest curator-generated shows. I'd rather have staff work on a show for three to five years to assure

that it's a contribution to the field."

Conforti, like many other museum directors, has made hiring guest curators work to the advantage of both the institution and the outside scholar. Last summer the Clark mounted "Uncanny Spectacle: The Public Career of the Young John Singer Sargent." The exhibition was guest-curated by Marc Simpson, a Yale University graduate who had recently completed his dissertation on American painters working in England in the late-19th century (including John Singer Sargent). By hiring an outside scholar, the Clark was able to mount an exhibition with the latest information on Sargent without paying for years of curatorial research. The museum also had the chance to support scholarship through the publication of the associated catalogue, and present this new research and a wonderful collection of paintings (including many significant works from the Clark's own collection) to the public. In turn, the show allowed Simpson the opportunity to focus on an aspect of his research that greatly interested him and interact with the community of Sargent scholars. All benefited from the project.

More than half of the museum administrators who responded to my survey also noted that they saved money by hiring guest curators. Doing so allowed them to "avoid adding a staff position" or to "reduce the burden on a small staff." Although institutions do accept exhibition proposals from guest curators, it is far more common for museums to pursue guest curators to provide expertise in a chosen subject area.

While guest curators usually write the exhibition labels and the essays for the associated catalogue and brochure, their responsibilities vary greatly. As guest curator for "Trophies & Treasures: Two Centuries of Luxury at Shreve, Crump & Low" at the Bostonian Society, I researched the history of the luxury retailer, developed the storyline, located objects and graphics, made initial contacts with lenders, wrote labels, helped draft the press release, and wrote photo captions. I also wrote two related articles and provided the education department with a list of speakers.

It is essential that everyone on staff understand what the guest curator will do and why the institution is hiring him or her. As Rebecca Zurier, assistant professor of the history of art at the University of Michigan and a sometime guest curator, asks, "Does the institution want a fully packaged exhibition? A concept for an exhibition? Some specialized knowledge on a given subject, but with the actualization of the show left to the museum staff? A point of view and interpretation? A voice that might be different from the museum's standard practice, or just information not available to museum staff? Or perhaps simply someone who has the time to do a show that staff could have done themselves if they weren't committed to other projects?" Jane Nylander, executive director of the Society for the Preservation of New England Antiquities, counsels that to

avoid conflicts, staff curators should define the role of the guest curator and should help to select the individual.

Administrators should also realize that hiring a guest curator does not necessarily free the staff curator to concentrate on other projects. As project director and institutional liaison, the staff curator must oversee the requesting of objects and coordinate their delivery and return, order graphics, edit labels, oversee the design, and develop associated programs. Staff curators also give guest curators access to the institution's collections and sometimes do research for them. Furthermore, guest-curated exhibitions are often very ambitious. Because everyone expects the show to be bigger and better than one curated by in-house personnel, in the end, these shows rarely save staff time.

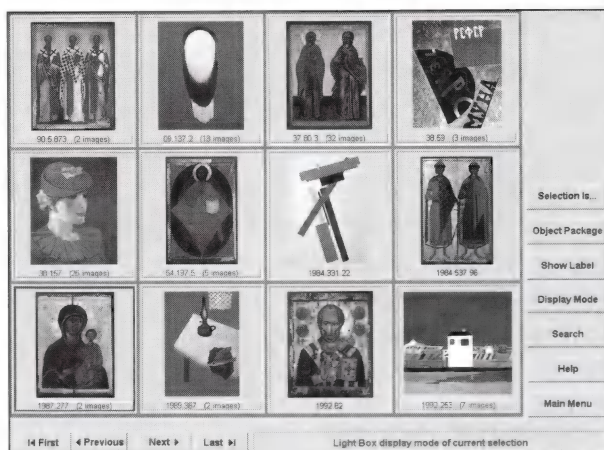
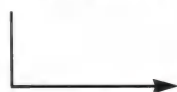
While some institutions pay by the hour or day, most pay guest curators by the exhibit. According to my survey of museum administrators, guest curators are typically paid between \$1,000 and \$10,000 for a show. However, fees as low as zero or as high as \$45,000 are not unheard of. One art museum director told me that he had heard of well-established guest curators specializing in popular subject matter (e.g., the work of Monet or van Gogh) being paid more than \$100,000. And, depending on the rental fee, guest curators are often paid three or even 10 times more for a traveling show. Unsurprisingly, museum

administrators said guest curator fees are usually negotiated. Asked how they established what to offer guest curators, directors said that fees were based on comparable curatorial salaries and benefits, expenses, the magnitude of the exhibit, the amount of work, and what the market could bear. A few administrators noted that they paid more on grant-funded projects.

About half of the administrators polled said they credited guest curators and institutional curators alike in all PR material, credit panels, brochures, and associated catalogues. The other half gave the guest curators the primary credit and the institutional staff some or none. The issue of credit raises hackles, since both staff and guest curators often feel that they do not receive enough. Guest curators are sometimes disappointed to find in-house curators agreeing to interviews with journalists about "their" shows or their names missing from the catalogue cover or exhibition brochure. In turn, staff curators who have devoted hundreds of hours to making the show work (including, on occasion, changing the concept of the show or rewriting the labels) are demoralized when they find their contributions uncredited.

Guest curators and museum staff alike also may feel vulnerable (and ultimately frustrated) about issues of intellectual con-

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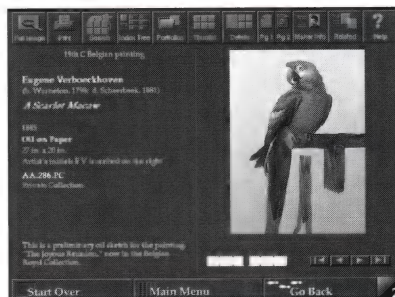
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trol. Scholars who have devoted years to a subject may feel they own it, or should at least have the last say on how the material is presented. Museum staff, on the other hand, often find these scholars to be more subject-oriented than audience-oriented. They find it hard to convince scholars to simplify the storyline and labels. Zurier recommends that "Out of mutual respect all parties should be agreed that if the guest curator's contribution is subject to revision, the goal should be to arrive at an end-product with which everyone is happy. The guest curator should be allowed to approve the revisions and perhaps negotiate a second round of revisions. A final version shouldn't go forward until he or she has had a chance to approve it."

While more than 40 of the 51 institutions that responded to my survey had used guest curators, administrators' lists of the "disadvantages of using guest curators" were long. In addition to issues of credit, compensation, and control, they alleged that guest curators sometimes:

- have a long learning curve on museum practices
- are unable to work in teams
- lack understanding of workload or needs of staff
- promote themselves rather than the institution
- are not available every day
- are disorganized and lack vision and writing ability

- are not always available "for the long haul"
- are not always available for "grunt work"
- live too far from the institution

Administrators also cited the following problems:

- personality conflicts
- issues of quality control
- lack of continuity and in-house knowledge
- difficulty in overseeing schedule and enforcing deadlines
- not knowing how a guest curator will react under stress

Many of the problems that lead to the above complaints might be avoided if, prior to entering into a working arrangement, museum staff and guest curators discuss and then agree upon their respective responsibilities, expectations, visions, methodologies, deadlines, credits, and review processes. This agreement, along with a payment schedule (with the last payment withheld until the institution is satisfied with the final product), should be recorded in a written contract. (For more about what should be included in a letter of agreement, see "Guidelines for Independent Curators," developed by AIHA. The College Art Association is also developing a set of principles for contractual arrangements between guest curators and

(Please turn to "Curators," page 65)

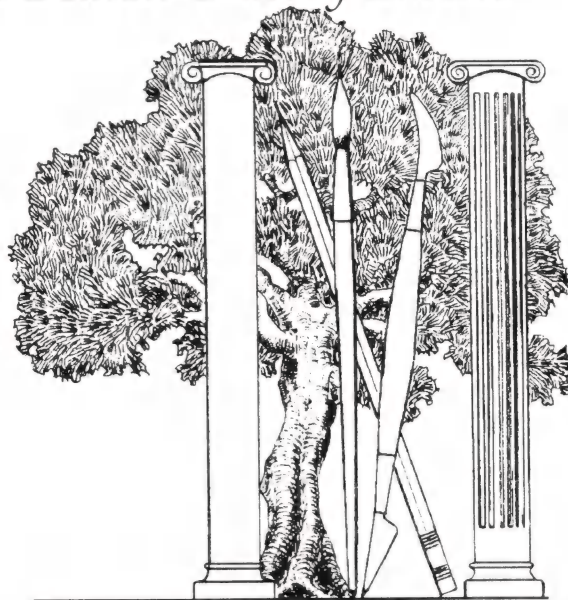
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Is Your Museum Ready?

By Robert A. Matthai

When the year 2000 arrives, a built-in programming problem known as the Y2K or millennium bug will cause some unknown proportion of the millions of computers, software programs, and computer chips around the world to read the date not as 2000 but as 1900. This could cause malfunctions in some (but not all) computers, climate control systems, elevators, security and fire control systems, collections databases, accounting systems, and other computer-, chip-, or software-controlled equipment.

In the United States, the government and corporate sectors have been working on the Y2K problem for a few years and are spending hundreds of millions of dollars to make their critical systems Y2K compliant before Jan. 1, 2000. However, the U.S. General Accounting Office and others have expressed concern that many sectors of the U.S. economy, including the government, may not be 100-percent compliant in time. That could lead to some disruption of utilities, transportation, and communication and financial systems at the local, national, or international levels.

Some museums have only recently learned about the Y2K issue, while others have been working on Y2K problems for a year or more and expect to have them corrected by early or mid-1999. Fortunately, there is still enough time—about 15 months—for museums and other institutions to identify and solve at least their most critical Y2K problems before Jan. 1, 2000.

Y2K's Impact on Museums

While all sectors of the economy are affected by the Y2K problem, museums have areas of particular vulnerability:

- climate control systems
- security and fire control systems
- collections databases
- financial record-keeping, payroll systems, and check-issuing
- exhibits and audio-visual programs utilizing or controlled by computers or chips
- parking lot access and lighting
- credit card payment systems in museum stores

Robert A. Matthai is president, Robert A. Matthai Associates, Avon, Conn., which provides planning and development services to museums and other cultural institutions. He also directs the Year 2000 Information Center for the Cultural Community.

- membership and subscription renewals
- record-keeping for fund raising and multi-year donor pledges
- Y2K compliance of outside vendors and suppliers (e.g., payroll, security, maintenance, utilities)
- Y2K compliance of the security, fire, and climate control systems of institutions that borrow objects from museums
- lack of insurance coverage for Y2K-related claims
- decline in value of and income from endowments if a recession occurs
- reduction or cancellation of contributions from corporations, government agencies, foundations, and individuals adversely impacted by Y2K
- decline in museum attendance, particularly in rural areas, caused by disruption of transportation systems and fuel supplies
- lack of staff and funds to identify and correct Y2K problems.

Addressing the Problem

Not all computers, chips, and software programs contain the Y2K "bug," but owners cannot know which ones are safe or Y2K compliant without testing them and/or receiving written assurance from the vendor or manufacturer. Recently made computers and programs are probably compliant but, to be certain, owners must test them or have them certified by the vendor or manufacturer. In addition, museums own thousands of computers and software programs that are more than two or three years old and thus likely to have the problem. Finally, museums contain numerous computer chips embedded in security systems, elevators, climate control systems, fax machines, calculators, telephone systems, and other devices that use or perform calculations based on dates or date-related information. These, too, are potentially vulnerable to Y2K problems.

Every department using or relying on computers, embedded chips, and software is potentially at risk from internal or external Y2K problems. Thus, dealing with Y2K is not just an exercise for the museum's computer personnel, but should involve senior museum management and trustees. A general approach for addressing Y2K problems is outlined below.

- Raise management and trustee awareness of the problem.
- Develop a comprehensive Y2K action plan that has the full and visible support of board, management, and staff.

- Assign a senior staff member to coordinate museum-wide Y2K efforts.
- Inventory all mainframe and personal computer systems, software, and embedded chips—including LANs, WANs, hubs, and linking devices—that are used in or by the museum, and determine which systems and chips are most critical to museum operations.
- Contact vendors and manufacturers to obtain written confirmation that the equipment and software in question is or is not Y2K-compliant. This applies to both older and recently purchased equipment and software.
- Determine whether in-house staff are capable of solving Y2K problems; obtain qualified outside assistance as necessary.
- Establish a budget for Y2K work, equipment, and software.
- Test all computers, chips, and software well before Jan. 1, 2000, beginning with the most critical systems. Testing and repairing computers, chips, and software is complicated, and should be done only by those with expertise. Back up all data before testing. Resist the natural urge to set computers ahead to Jan. 1, 2000, to see if they will work, since this may cause them to crash, erase data, void hardware or software warranties, or reset to a date other than the current one.
- Repair, upgrade, or replace the most critical units using qualified in-house staff and/or contractors; deal with less critical units as time and finances permit.
- Do not buy any new hardware or software unless it is guaran-

teed in writing to be Y2K compliant.

- Test the repaired/updated systems well before Jan. 1, 2000 because repairs and reprogramming may introduce new problems.
- Establish procedures to prevent Y2K-compliant systems and data from being corrupted by non-Y2K-compliant data and systems.
- Develop a contingency plan for dealing with any difficulties posed by Y2K problems that may arise in or outside the museum.

Contingency Planning

Estimates of Y2K's potential impact range from a minor nuisance to major disruptions. While no one can say with certainty how, where, and to what extent Y2K problems will occur, it is prudent to develop a contingency plan before Jan. 1, 2000, in case any internal or external functions or services are disrupted for days or longer. General steps for developing a contingency plan include:

- Identify the most critical internal functions and systems (e.g., security, climate control, financial and collections record-keeping) that must be maintained during emergency conditions.
- Develop and analyze scenarios of possible external problems (e.g., disruption of utilities, transportation, communications, financial systems, etc.) that might impact the museum.

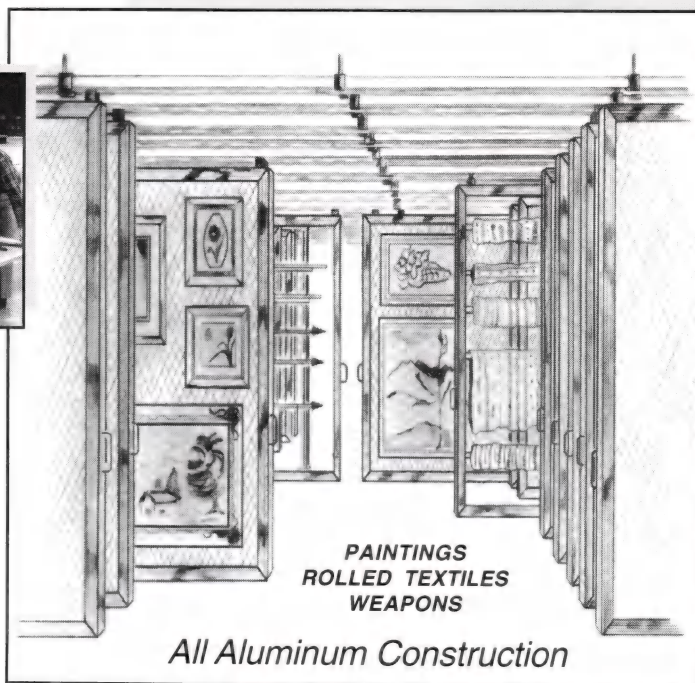
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- Identify backup systems or fallback actions to cope with internal and external disruptions, including simpler, non-computerized steps that can temporarily supplement or replace computers (e.g., manual bookkeeping, using manual cash registers and handwritten receipts in the museum store).
- Determine the Y2K compliance of current suppliers and vendors and work with them to ensure an uninterrupted flow of needed materials and services. Identify alternative suppliers and vendors for critical services and materials in case normal sources are disrupted.
- Determine whether the museum's insurance covers Y2K-related problems, repairs, or interruptions.
- Identify any internal or external legal issues or liabilities.
- Prepare a contingency operating budget in case Y2K problems adversely affect the economy and the museum's income stream.
- Back up and, as appropriate, make hard copies of all data before Jan. 1, 2000.
- Form an emergency response team to implement and coordinate the contingency plan should the necessity arise.

Sources of Information and Assistance

The Year 2000 Information Center for the Cultural Community, based on the self-help network developed during the energy crisis of 1970s, has been established to help museums and other cultural institutions identify and address Y2K-related problems

by sharing expertise and materials developed by government agencies, corporations, and institutions. The Information Center offers free Y2K-related information and links on its Web site at www.ramanet.net, and can be contacted via telephone at 860/673-0554 or e-mail at: rama1@ix.netcom.com.

Vendors and manufacturers of computers, chips, and software are the best sources for information about whether their products are Y2K compliant; they also may be able to advise on testing and repair. Be sure to get any statements of Y2K compliance in writing and consider testing the mission-critical systems even if they are said or believed to be compliant. (The Information Center's Web site has links to the Y2K home pages of many of the major hardware and software manufacturers.)

Virtually every city has computer firms and consultants that can provide assistance to museums that do not have the internal capability to identify and correct Y2K problems. Museums should assess contractors' Y2K capabilities and experience before hiring them. Another, less expensive approach is to seek qualified pro bono assistance from board members who have firms or contacts with Y2K and/or computer expertise.

The Y2K challenge is here, it is real, and the clock is ticking. Those museums that have not already started Y2K assessment and remediation should begin the process as soon as possible to reduce the chances of unpleasant surprises on New Year's morning in the year 2000. **M**

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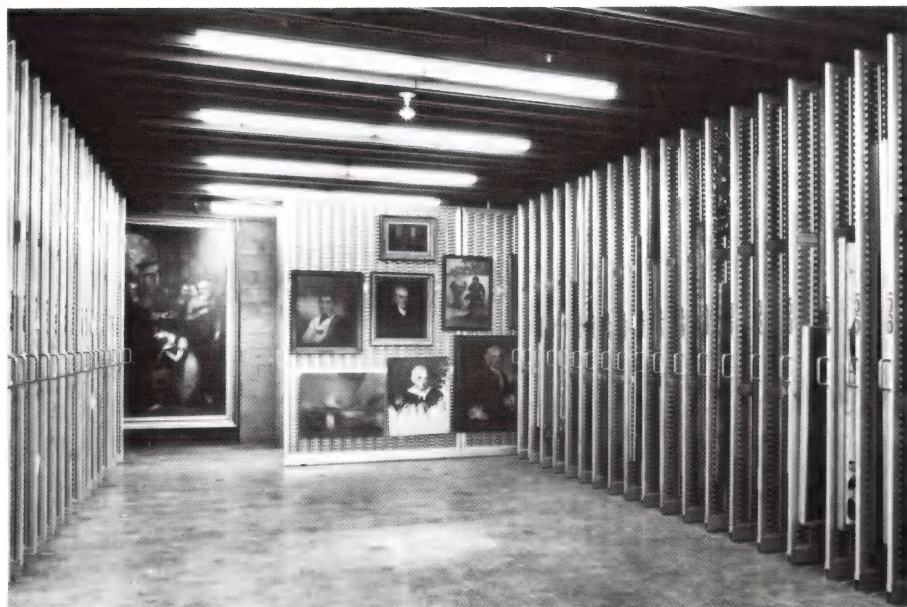
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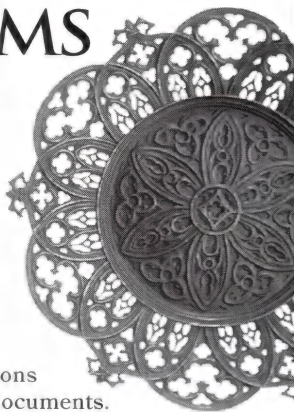
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M Notes continued from page 15

ters took measures to ensure it could attract and accommodate high-volume patronage. The first step was to expand its marketing and advertising departments. According to Lynn Wolfe, manager of public relations, full-page advertisements placed locally and regionally in *Time*, *Newsweek*, and *House Beautiful* were particularly effective, targeting audiences in the District of Columbia and communities in northern Philadelphia. Eye-catching billboard ads placed along well-traveled roads sparked a word-of-mouth campaign. "People were just talking about them like crazy," says Wolfe. The museum store attracted an unprecedented number of customers with items ranging from Monet prints and postcards to "Impressionist Barbies," part of Mattel's "Art Barbie" line.

The second step was to work through the logistics of crowd management. Ann Wilson, director of marketing and communications, hired a visitor services consultant to help map out the traffic through the museum and toward the exhibition. With such popular works on display, long, slowly moving lines were an inevitability. "But we were ready with plans," says Wolfe. One was to present a concurrent exhibition of 19th-century paintings from the museum's permanent collection. "French Landscape Tradition and Selections from the Impressionist Collection" served both as a precursor to the Monet exhibit and, on a more practical level, as a cueing area, regulating the flow of foot traffic while easing the frustration of waiting in line.

The Walters also acted in cooperation with the Baltimore Area Convention Visitors Association (BACVA) to attract visitors from outside the Baltimore area. BACVA facilitated interaction between the museum, hotels, travel agencies, promotional groups, and the city of Baltimore, working out travel and hotel packages for individuals and groups. The cooperative venture produced positive results for all the participants. Approximately 50 percent of visitors to the Monet exhibition traveled from outside Baltimore and spent more than \$15 million in city shops, restaurants, and hotels.—*Theodore Hudson* **M**

"Museum Audiences"

continued from page 39

English-as-a-second-language classes. The participants, primarily recent immigrants, were so delighted that they spread the word within the community.

Brochures, advertisements, and promotions initiated by museums do make a difference when they accurately target their message to audience needs and interests. There is evidence that supports the common-sense notion that where one advertises a museum program influences who visits. Several institutions have had success advertising in ethnic-specific newspapers, radio, and television stations, as many people do not read or listen to the mainstream media in which museums traditionally advertise. When advertising in specialized media, ask community members to help develop the message and approach.

Museum-going is no longer the inexpensive activity that it once was. However, for most people, the real issue is *perceived* value. For those individuals

who find the experience satisfying, the cost (in dollars and time) will be judged inconsequential; those finding the personal value lacking will find the cost too dear. The challenge for those promoting the museum experience to new audiences is to convey the *value* of the experience, and for most people these days that value will reside somewhere within the realm of learning, exploring and discovering new things, doing something worthwhile in their leisure time, and having a strong personal interest in the subject matter of the institution.

Conclusion

Given the complex nature of museum-going and the diversity of communities, a multidimensional, case-by-case approach to influencing museum-going behavior is necessary. Simplistic, one-size-fits-all solutions may be appealing but they are ineffectual. Museums have the potential to be major players in the


coming "learning society." Whether they achieve that potential will be determined in large part by their ability to adapt to the rapidly changing social, political, economic, and demographic landscape. The museum community's heart is in the right place; now it has to make sure its head is as well.

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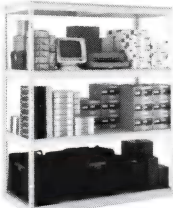
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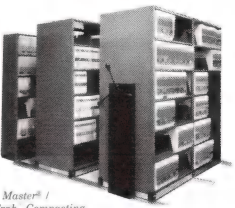
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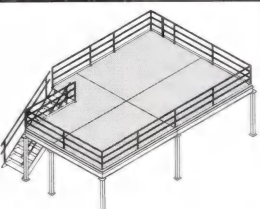
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average tenure of an educator in one museum is not 24 years. I am not sure what it is, but based on what I am hearing through the Museum-Ed listserv on the Web and other contacts with my peers, educators are leaving the field in droves due to poor compensation; excessive demands; disrespect from directors, curators, and trustees; termination through budget reduction; and burn-out as the scapegoat-of-choice when attendance and income dip.

The museum education profession (internationally, if the listserv is any indicator) is in an uproar; we are still the "Uncertain Profession" of the Getty report produced more than 15 years ago, and the "retrograde orientation toward the [education] profession" is not "on the wane." The situation will obviously never improve until the entire profession is willing to face the reality that in these times we seem to have no idea how to put the theory of museums ("the mission . . . to collect, preserve, and exhibit for purposes of education") into practice.

Is museum work Elaine Heumann Gurian's "Continuous, Unexpected Joy and Fascinating, If Demanding Work"? You bet it is. But unless AAM and *Museum News* decide to update their weather forecasts, get a recent chart of the reefs and icebergs, and consider the value of adequate numbers of lifeboats, this kind of charming reminiscence merely encourages the professionals in the field to rearrange their deck chairs on the *Titanic*.

Ellen B. Cutler
Aberdeen, Md.

Editor's reply: The authors are not "our" writers. They are independent professionals with their own opinions. We do not tell them, nor would they accept being told, what to write. You may want to re-read the essays, especially James Early's, if you really think they are only self-congratulatory rhapsodies to the profession.—JS. M

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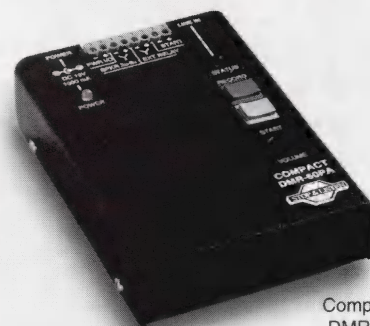
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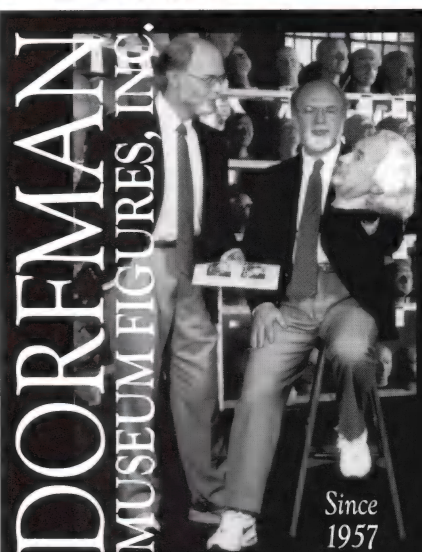


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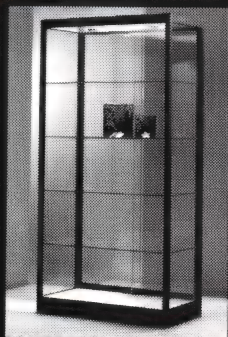
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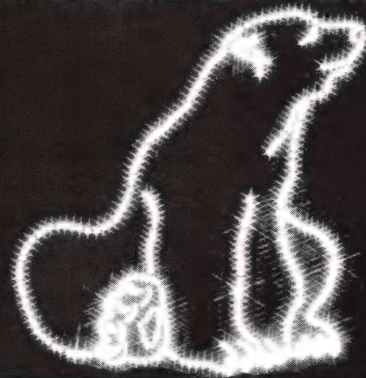
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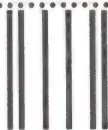
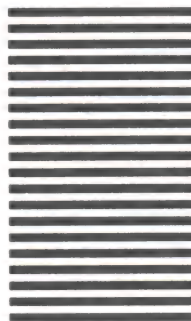
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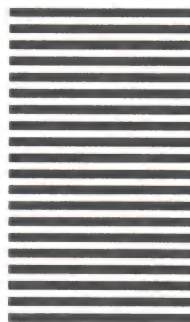
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"Curators" *continued from page 55*

museums.) Museums should also conduct a thorough check on the potential guest curator. Gretchen Sullivan Sorin, who guest-curated more than 25 exhibits before becoming director of the Cooperstown Graduate Program in Cooperstown, N.Y., recommends that museum administrators ask the following questions of candidates: "Have they been a guest curator before? Do they work well independently? Do they have specific experience with exhibitions of this type? Will they work and play well with your staff? Do they meet deadlines? Can they write? Do they understand your audience? And can they translate ideas and objects into an exhibition?"

Some tensions, however, are probably inherent to the situation. The guest curator is an outsider and, because of his or her transience, has little authority, says Stephanie L. Woerner, a research associate at the Harvard Business School. Such factors contribute further to the challenge of completing the project.

Museum administrators offered the following bits of wisdom vis-à-vis hiring and working with guest curators:

- "Have both parties sign an open letter of agreement."
- "Be aware that someone will need to teach the guest curator how the institution works. Appoint a senior staff person to work with the guest curator."
- "Have enough help so that [the question of] who is responsible for the work doesn't create conflict."
- "Plan work even further ahead than usual in order to leave leeway for unpredictable problems."
- "A bail-out clause is essential!"
- "Assess the guest curator's abilities and work with someone who can do the job well, whose attitude and approach engender cooperation."
- "Be open, friendly, supportive, and enthusiastic; and do your homework to make sure the fit is right."

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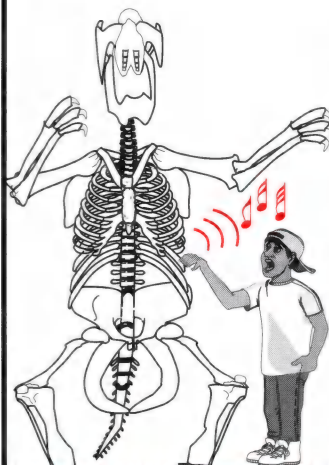
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■ "Communicate!"

Guest curators advised:

- "Make sure that the contract identifies one staff person who is responsible for transmitting all communication from the outside curator to the staff."
- Find out whether "the museum considers all of its exhibitions to be 'corporate' presentations or whether it conceives them as individually authored productions, each with its own personality."
- "Make it clear who has the final say about every aspect of the exhibition."
- "Be prepared to sacrifice intellectual autonomy."
- Work out a deal about the use of photographs and slides of objects in the exhibition.

Managing guest curators can be complicated and sometimes difficult. While the end result—the guest-curated show—is often grander than a staff-curated production (as more resources are devoted to it), many question the long-term implications of this hiring practice. Museums often contract out design, editing, and development jobs, but is it in the institution's best interest to contract out its intellectual vision or voice on a regular basis? Robert L. Webb, curator at the Maine Maritime Museum in Bath, argues that "the question of guest curatorship really is the question of who will speak for the museum." Though the Maine Maritime Museum employs guest or consulting curators, Webb prefers "to keep the voice of the museum within the institution." For that reason and others, some historical institutions, including the historical societies of Connecticut and Virginia, have hired subject specialists to co-curate exhibitions with the institutional curator, who also serves as the project director. Other museums, such as the Rhode Island Historical Society, often enlist research consultants (who are credited as such) to assist staff curators in organizing exhibitions.

The key to working well with guest

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curators is to understand and respect the role of institutional curators. Staff curators and guest curators perform very different functions. Guest curators are paid to develop specific products; they bring subject expertise to a project and take the relationships they develop and much of the information they gather with them. Depending on their abilities and knowledge, they can be extraordinary assets to an institution. Museum curators, on the other hand, generally are knowledgeable about the institution's permanent collections and devote themselves to preserving and interpreting those objects. They also raise funds to further these purposes and develop long-term relationships with collectors, dealers, and other curators. This networking helps them to obtain objects, money, and political support and to develop mental inventories of objects and ideas, ready to be harnessed for the next exhibit.

While they are often able project directors, many staff curators find directing exhibitions—without the prospect of curating them occasionally—to be a bleak existence. The satisfactions of directing a project well do not compare to the intellectual challenge—and, yes, the glory—of curating: researching the subject and defining and presenting the story. Staff curators removed from this work can become demoralized and may not remain loyal to their institutions for very long. And that would be a great loss for museums. It is the director's challenge, therefore, to maintain a balance: bringing in outside expertise to supplement the permanent curatorial staff on occasion (publicly acknowledging the contributions of both) and giving that same permanent staff the opportunity to shine by curating their own shows. Only then, when institutional curators have no need to feel overlooked or threatened, will these "outsiders" and "insiders" work harmoniously, committed as a team to producing great exhibitions. **M**



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"Partners" *continued from page 51*

exam, the apprenticeship class designed and hosted its first professional exhibition "Teens Through the Decades." The class wrote grant proposals to procure funding, researched memorabilia from the 1950s through the '90s, and created scale models for the construction of the final exhibit. The apprenticeship program has become the strongest branch of the MNA/FALA tree, demonstrating the achievements of the high school students within this intergenerational museum campus. The apprenticeship class also prepares future museum employees and supporters.

FALA students also volunteer at the museum throughout the year. To graduate, they must fulfill 15 hours of community service per semester. Students also develop a strong interest in museum programs simply because the school is housed on museum grounds. FALA students have assisted MNA staff with its summer Heritage Programs and Indian Marketplaces, special exhibitions, a children's art corner, and museum open houses, to name a few. In addition, stu-

dents also serve as museum aides in the administration and education departments, obtaining both academic credit and grades in the process. This past school year, one FALA senior was put on the museum's payroll after she successfully completed a semester of volunteer work.

FALA faculty and students also have access to the museum's Colton Research Library, which houses research materials about the Colorado Plateau. In addition, teachers and students share MNA's archival, archaeology, ethnology, geology, paleontology, and fine arts resources. FALA students and faculty have been adopted by the MNA staff and FALA, in turn, has adopted the museum. After two years of operation, faculty have noticed that the students have a strong, increased respect and reverence for this beautiful museum, its outstanding staff, environment, and fine arts/scientific treasures. The FALA/MNA partnership is built upon high standards of excellence and mutual respect. Its goal is to encourage our young adults to be creative, critical, and analytical thinkers and to help develop strong leaders for our nation's future. **M**

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AAMNNews

The mission of this not-for-profit Association shall be to represent and address the needs of the museum community, enhancing the ability of museums to serve the public interest.
—AAM Constitution and By-Laws

HIGHLIGHTS FROM THE JULY 1998 AAM BOARD OF DIRECTORS MEETING

The AAM Board of Directors met in Washington, D.C., on July 19 and 20. The following matters were discussed:

- The Strategic Agenda was reviewed and changes were recommended to the Challenges and Opportunities section (see the September/October 1997 *Museum News*). Final changes will be submitted for the board's consideration later this month.
- A preliminary overview for the Communications Plan initiative was presented by consultants Scott Widemeyer, Widemeyer Baker Group, and Celinda Lake, Lake Snell Perry & Associates. The consultants discussed research, target audiences, and message development for the plan.
- AAM's institutional dues structure and member service costs were discussed. This matter will be discussed again at the November board meeting pending further analysis by staff.
- There was a report on implementing the requirement that all SPC members be members of AAM and a meeting between staff and SPC officers.
- Board Chair W. Richard West and Edward H. Able, Jr., president and CEO, presented reports. West discussed his leadership goals for the next two years, and Able reported on the status of AAM's programs and operations.
- The FY 99 Operating and Capital Expenditure Budgets were approved.
- The chair of AAM's Nominating Committee, Robert Archibald, proposed that the board review the 1999 election slate by mail. The board agreed to this proposal. Archibald also asked that the board set up

a task force to determine the potential benefits of moving to a single election slate. The board agreed to form a task force to study this issue.

- Stephen E. Weil, emeritus senior scholar, Center for Museum Studies, Smithsonian Institution, presented a review and an update on the *Steinhardt* case and the status of AAM's recent reply brief, which he helped to draft. The board reiterated its support of the reply brief but discussed ways it could work with AAM/ICOM on such matters in the future.
- Staff presented an update on AAM's Museum Assessment Program, which was recently combined with the Accreditation Program and Technical Information Services office.
- The board agreed to form a special committee composed of leaders in the field to study the role of museums in society.
- Mimi Quintanilla, vice chair of the board and chair of the Board Development Committee, gave a report on the committee. The board asked that the committee review the Orientation Handbook and agreed to do a self-assessment every other year in July.
- By consent agenda, the following matters were approved: the May 9, 1998, board meeting minutes; new board liaisons to the councils; appointment of additional Ethics Committee members; reports from the councils and chairs of the Affiliate Organizations, Regions, Standing Professional Committees, and Professional Interest Councils/Committees.

- The board reviewed and approved a new Commercial Professional Interest Council.
- Presentations were made by the directors of the Meetings and Professional Education and Marketing Departments.

The AAM Board of Directors will meet again on Nov. 4 and 5 in Washington, D.C. For more information, please call Kathleen Orem in the president's office, 202/289-9101.

Spotlight on AAM Institutional Members

As a new feature of AAM News, institutional members will be spotlighted for their use of AAM services.

The Adas Israel Synagogue, the first Jewish house of worship erected in the nation's capital, was dedicated in 1876 and sold 31 years later, after the congregation outgrew it. In 1969, after years of commercial use and disrepair, the building was scheduled for demolition to make room for the city's subway headquarters. To save this landmark, the Jewish Historical Society of Greater Washington moved the building to its current site. In 1975, the former synagogue opened to the public as the Lillian and Albert Small Jewish Museum.

By 1997, the museum's director, Laura Apelbaum, felt that as an AAM institutional member, the museum needed to be professionally assessed in order to reach its potential. Turning to AAM for assistance, she discovered the Museum Assessment Program (MAP).

MAP helps museums of all types and sizes effectively use their resources to fulfill their mission and serve the public. The program includes three different assessments: MAP I (Institutional Assessment) reviews a museum's entire operation and is especially

SPOTLIGHT

THE NEXT AAM BOARD MEETING WILL BE HELD IN WASHINGTON, D.C., NOV. 4-5, 1998.

valuable for institutional planning; MAP II (Collections Management Assessment) focuses on collections policies, documentation, and preservation within the context of the museum's total operation; and MAP III (Public Dimension Assessment) addresses the public's perception, experience, and involvement with the museum. Each assessment comprises three phases—self-study, peer review, and implementation. IMLS grants that help fund the program are available on a non-competitive basis.

Apelbaum was concerned that she wouldn't have enough time to complete the self-study. A MAP staff member explained that participating in MAP I is a simple process, and that the museum would receive help every step of the way. After the self-study was completed, Apelbaum and MAP staff chose a peer reviewer whom they felt best fit the needs of the Lillian and Albert Small Jewish Museum.

The museum, very pleased with the results of the peer review, is using the report as a blueprint for the museum's future. "It dissects every issue of the museum—mission, collections, finances, staff, changes in the neighborhood," says Apelbaum. The reviewer felt that the museum's programs were too diffuse and that it needed to focus on its strengths, including printed materials and a living history program for area schools. According to the report, the museum's exhibit program was overly ambitious (it included a new exhibition each year) and lacked a history of the building and its neighborhood. In response, the museum is creating a permanent display on the building's history and now curates a temporary exhibit every other year. Adds Abelbaum, "The report is a basis for discussion and decision-making with my board."

In learning about their strengths and weaknesses, the staff and board have a clearer picture of the museum's future. They have modified their 1960s mission

statement—"to collect, preserve, and present Jewish history"—to reflect the institution's educational programming and building preservation. The mission now reads: "to collect, preserve, and present

stories of local Jewish history." "We have learned so much about our museum through MAP," says Apelbaum. She urges others not to "be afraid to participate [in the program] because you think you don't have enough time or it's too difficult. It's been a wonderful experience, and

we use the report every day."

To learn more about the MAP program, please contact the MAP office at 202/289-9118.

New AmeriCorps Opportunity for Museums

Building on a newly strengthened relationship with the federally funded Corporation for National Service (CNS), AAM is exploring partnership opportunities with the National Civilian Community Corps, a CNS AmeriCorps program. The National Civilian Community Corps (NCCC) sends teams of young adults with experienced leaders across the country to work on short-term (up to six weeks), intensive projects that include everything from renovating buildings to taking a census of endangered species to rehabilitating a historic orchard.

Realizing that museums have a broad and deep involvement in their communities, NCCC staff are eager to explore new partnership opportunities. As an example of a project that has already occurred, NCCC teams worked with an arboretum to clean an urban block and build a facility that supports development of neighborhood gardens. At a living history museum in the South, NCCC teams built a nature trail.

Applications from museums are sought for specific projects—as program staff said, NCCC is not interested in "busy work." NCCC will work with museums to develop acceptable proposals. Sponsoring institutions

must provide materials, tools, orientation, and training (if necessary). If projects are farther than 90 miles from one of the five NCCC campuses—Charleston, S.C.; Perry Point, Md.; Denver; Washington, D.C.; and San Diego, Calif.—sponsors work with the program to help arrange housing and food, which is often provided by local corporate partners. For more information on how to apply, call NCCC Project Coordinator Rodger Hurley at 202/606-5000, ext. 144. Applications are accepted year-round.

Museums and Intellectual Property: A Primer for the Field

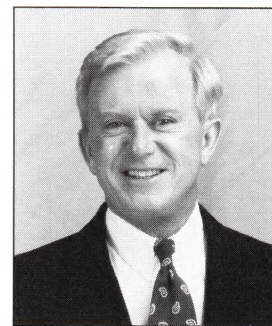
What is intellectual property? What is a museum's intellectual property? How is it created? What are the laws governing its use? What is the impact of communication technologies, especially the Internet and the World Wide Web, on a museum's right to its intellectual property and its use of others' property? What copyright issues must a museum consider when setting up a home page on the World Wide Web? These are just a few of the complex questions that AAM and the J. Paul Getty Trust will tackle in *Museums and Intellectual Property: A Primer for the Field*, a new publication being developed through a grant from the Pew Charitable Trusts.

For museums, especially small and mid-sized institutions and those with few paid staff, the questions surrounding intellectual property—copyright, trademarks, royalties, and licensing—may be a confusing proposition and a daunting barrier to the full use of their collections in exhibitions and programs. There are also issues of expense and income that many museums often don't consider.

With the rapid advancement of technology, these issues are of critical importance to museums. To ensure that the primer addresses the broad range of topics confronting the field, AAM is asking museums to send in questions, concerns, and case studies of best practices and procedures on intellectual property issues. To share your comments, please send them as soon as possible via e-mail to copyright@aam-us.org or by fax to 202/289-6578. For more information, look under the hot topics section on AAM's Web site: www.aam-us.org. **M**



The Lillian and Albert Small Jewish Museum uses its MAP I assessment as a blueprint for the future.



LEADERSHIP AND MEMBERSHIP

Six years ago, the AAM Board of Directors embarked on a long and challenging process to change its own structure. The goal was to enable the board, then at 75 members, to respond more quickly and effectively to the changing needs of the museum field. Board members recognized that the political, economic, and social changes of the late 20th century required an AAM board with greater flexibility, able to gather and react to information and make the best use of its own leadership resources. The board also needed to reflect the growing diversity of the museum community. The Governance Working Group, the task force convened to develop proposals for the restructuring, reported that the board saw that "diversity has many definitions, including not only race and gender, but also professional disciplines, political viewpoints, geography, and different philosophies about museums."

Assisted by AAM staff, the board reconfigured itself. Unselfishly, it voted to reduce its size from 75 to 21 members, enabling it to function as a single unit rather than as disparate parts. It also revised its operating and nominating procedures. Since the streamlined structure went into effect in May 1995, board members have remarked on its efficiency, pleased with the mechanisms that allow them to respond more rapidly to the needs and suggestions of their museum colleagues, and excited by the opportunity for all board members to participate in every discussion.

To help it make decisions, the board solicits advice from the field in the form of AAM's standing professional committees (SPCs) and affiliate organizations, AAM/ICOM, the Accreditation Commission, and the regional associations. The board's meetings in fall, spring, and summer in different cities across

the country are open to all AAM members. And the AAM Town Meeting, held each year at the annual meeting, provides members with an additional opportunity to discuss issues with the board and offer suggestions for the future.

A revised nominating procedure also helped to produce a more inclusive and objective outcome. Today's board is more diverse than it has ever been in terms of institutional discipline, regional affiliation, and personal background, reflecting an election slate open to all voting members of the association. In fact, the nominating process is the key that allows the board to speak for its constituency and act on behalf of the interests of museums to society. Nominating and voting for candidates is a way for AAM members to ensure that their viewpoints are represented on the board.

The nomination process is a fairly straightforward one. It is coordinated by the Nominating Committee, a seven-member group that includes one representative elected by and from the SPCs, one representative elected by and from the regional associations, a third elected jointly by those two groups, three members elected by and from the board, and the immediate past chair of the board. The Nominating Committee then elects its own chair. The committee's role is to actively seek candidates who have demonstrated leadership skills, a commitment to the museum field and the association, and who bring diversity of all types to the board. Qualifications for board members include, but are not limited to:

- demonstrated knowledge and skills in museum management, human resources, collections, political strategies, or other museum-related areas;
- service in local, regional, state, or national

museum, civic, or charitable organizations;

- service as a board member or officer, or as chair of a standing professional committee or other task force;
- experience as a peer reviewer for MAP, Accreditation, or public or private funders;
- active involvement in government affairs issues at the national, state, regional, or local level;
- being an AAM individual member in good standing and with voting privileges.

To ensure a level playing field, the committee solicits nominations from the entire AAM membership, placing an announcement in *Aviso* and seeking recommendations from the SPCs, regional associations, and affiliate organizations. Every suggested nominee is asked to submit a personal data form on which they list their education and employment experience, previous leadership positions, and explain why they want to serve on the board. Based on the list of those willing to be considered, the committee recommends a slate of candidates to the current board at its fall meeting. Once the slate is approved by the board, it is presented to the voting membership and ballots are mailed out in December or January.

The association prides itself in taking its lead in policy and programs from you: leadership comes from the membership. To be successful in our work, we need all of AAM's members to play an active role. I encourage you to recommend potential nominees who meet the qualifications and to vote in the next election. You can make a difference and an enduring contribution to the profession. Help us ensure that the AAM Board of Directors continues to represent the interests of the AAM membership. Let us hear your voices in the 1999 election process.

Edward H. Able, Jr., is president and CEO of the American Association of Museums.

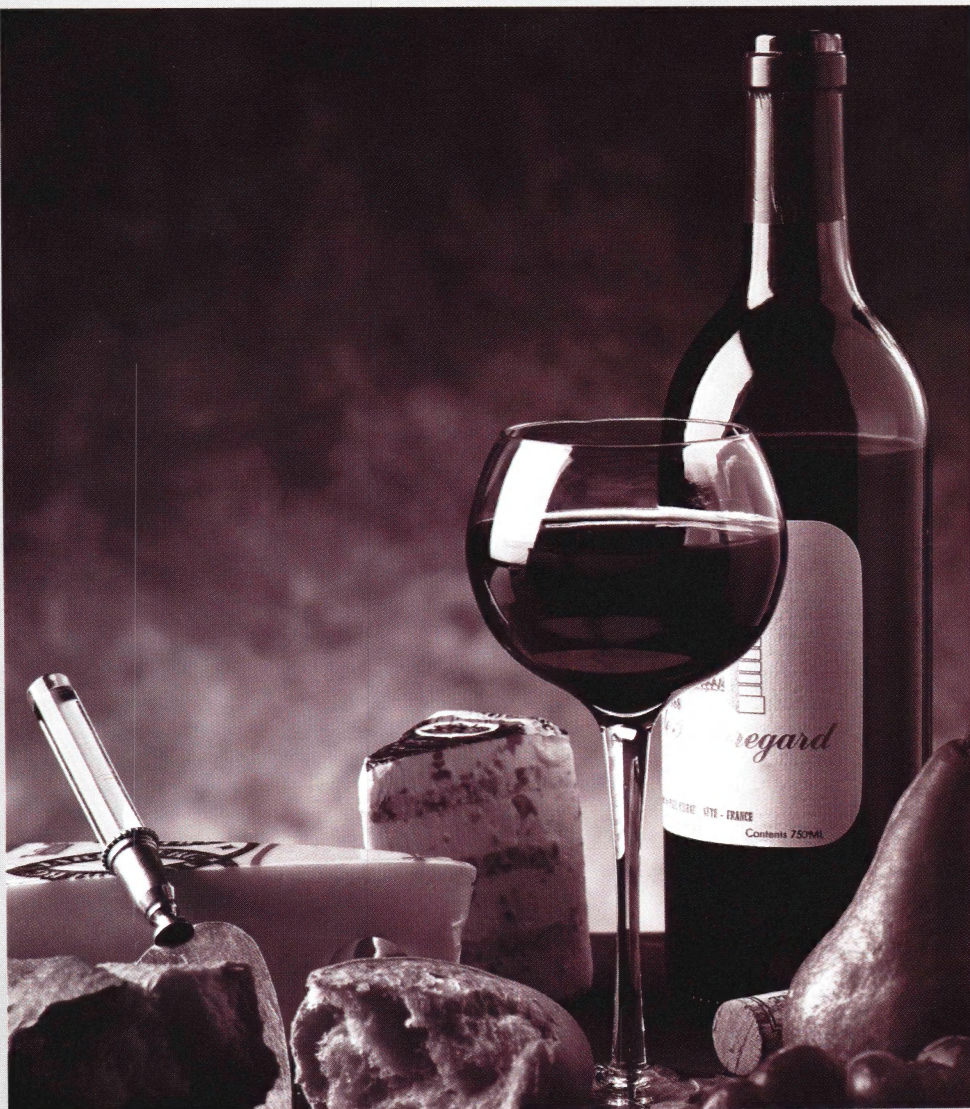
Coda



Anonymous, *Man with Children in Tub*, 1930s. From "Snapshots: The Photography of Everyday Life," on exhibit at the San Francisco Museum of Modern Art through Sept. 8, 1998.

The themes and craft of snapshot making have not changed much over the past century, and in other people's pictures we often see ourselves, sharing the collective bourgeois experience, beholding variants of our own birthdays, beaches, and grandmothers, and realizing some of the same emotions we would before our own albums. Simultaneously, we enjoy anonymous images for their strangeness, their narrative indeterminacy, for the ambiguity that frequently compels us to ask, Why was this picture taken? What is going on here? What were they *thinking*?

From *Snapshots: The Photography of Everyday Life, 1888 to the Present*, by Douglas R. Nickel, San Francisco Museum of Modern Art, 1998. Copyright © 1998. Reprinted with permission.



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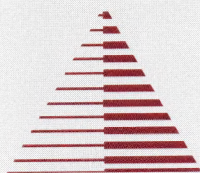
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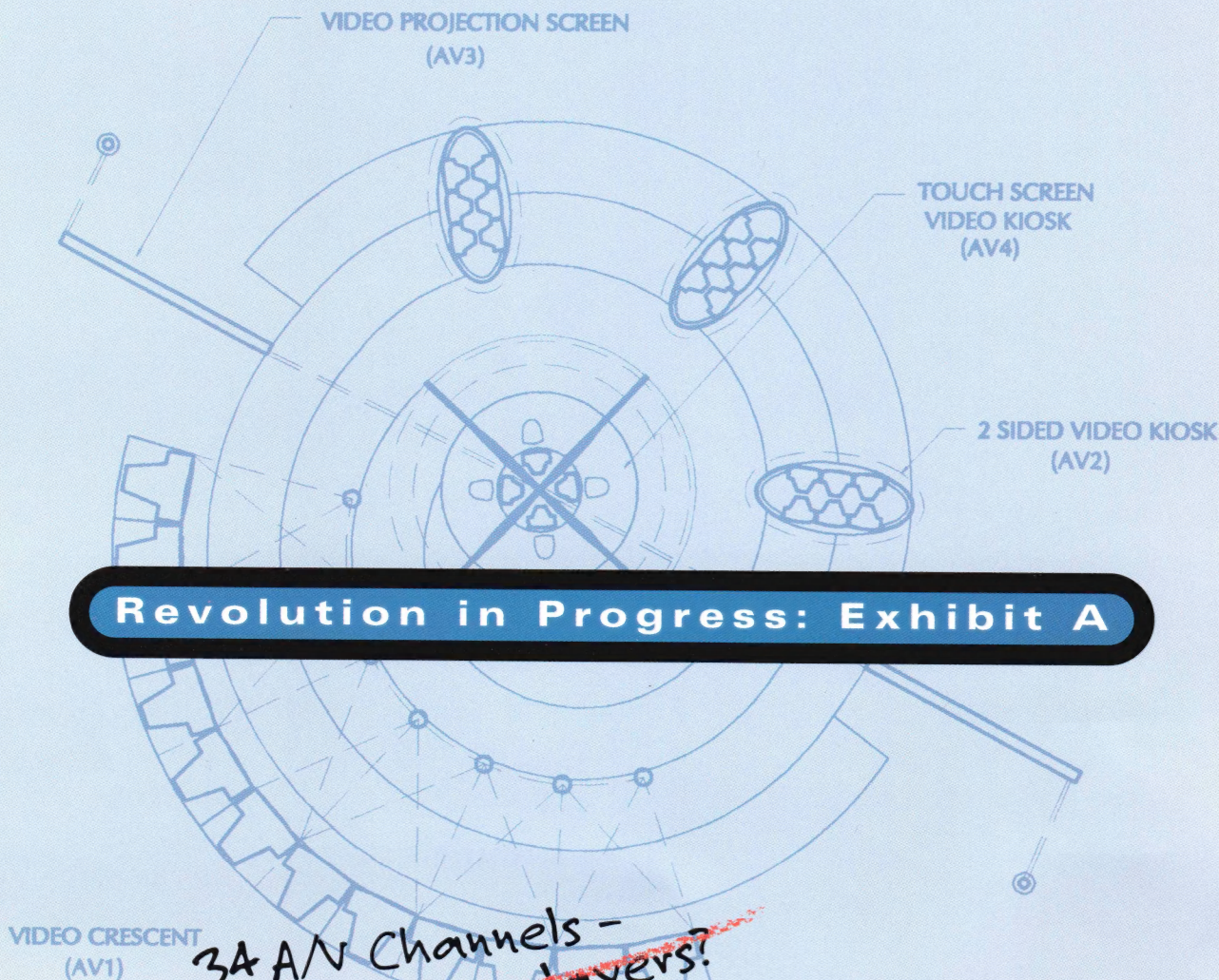


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